

ABSTRACT

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BLACK EUROCENTRIC SAVIOR: A STUDY OF THE COLONIZATION AND THE
SUBSEQUENT CREATION OF THE BLACK EUROCENTRIC SAVIOR IN
WILLIAM SHAKESPEARE'S *THE TEMPEST*, APHRA BEHN'S *OROONOKO*, AND
CHARLES CHESNUTT'S "DAVE'S NECKLISS" AND *THE MARROW OF*
TRADITION

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Colonization adversely impacts the psychological health of the colonized. To heal psychologically, economically, and culturally and break chains of colonization in a post-colonial society, the colonized must be grounded in understanding and embrace of their cultural and historical heritage. This embrace and remembrance of the ancestors will inspire and create a spiritual and mental revolution. Prominent literary works from 16th to 20th century, such as Charles Chesnutt's *The Marrow of Tradition* and "Dave's Neckliss", William Shakespeare's "The Tempest" and Aphra Behn's *Oroonoko*, explore

the psychological and cultural demise of people of African descent due to colonization and racial oppression. While these works give voice to spiritual leaders, ancestors, and bonded individuals who strive to overcome and survive adverse circumstances Eurocentric society has imposed upon them, these texts also explore characters who kneel at the altar of White hegemony and embrace Whiteness as the Ark of God, even to the characters' and their community's safety and well-being. These I term Black Eurocentric Saviors, characters who sacrifice themselves and their community for safety and saving of Whites.

Through application of French West Indian psychiatrist Frantz Fanon's theories of colonization which posits that imposed psychological domination of the colonized by Europeans cultivated the belief in White superiority and the subsequent desire for White approval and blessings by any means necessary, including worshipping Whiteness, betraying other persons of African descent, and/or willing to kill self or other Blacks for both the continued prosperity of White societies and gained prosperity for self. Chesnut, Shakespeare, and Behn depict oppressed people who (un)consciously appear to embrace with open arms historical narratives and cultural traditions that relegate them to second-class citizens and are thus unable to nurture mythical origins and pride in their ancestral history and legacy. When they seek to conjure their African ancestors, they do so, not for their freedom or elevation, but for betterment of White society. Through the application of Fanon's theories on colonization to select literary works of Chesnut, Shakespeare, and Behn's, this dissertation asserts that the diasporic African's embrace of White superiority resulted and continues today in both real life and literature.

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CHAPTER I

INTRODUCTION

Overview

Supreme Court Justice Clarence Thomas believes that he pulled himself up with his own bootstraps with no assistance from the Black community that nurtured him; he married Whiteness and now consistently renders decisions beneficial to the White community he values. Secretary of Housing for Urban Development Ben Carson, a brilliant neurosurgeon, raised by a single Black woman in government housing and on government assistance, has positioned himself against government assistance and argues that children from single mother homes will grow up to be criminals. Under his administration, more Black people have been denied housing. Amarosa Manigault Newman, a (former) Black Trump supporter once proclaimed that Black people who did not support then presidential nominee Donald Trump would have to “Bow Down!” Silk and Diamond, a Black song and dance duo for Donald Trump, sing his praises and dance to hateful rhetoric against Black people. Black actress Stacy Dash claims that her good characteristics are the result of the White side of her family. The aforementioned are all prime examples of the phenomena I coin Black Eurocentric Savors—Black people, including Africans, who sacrifice themselves and the good of their community for White society because of the devastatingly insidious belief that White is always right and their

sacrifice renders them closer to their perceived heaven. As I watched these Black Eurocentric Saviors turn their backs on the Black community for the sake of Whiteness, I wondered how such a phenomenon occurred. Renowned psychiatrist Franz Fanon's seminal texts *Black Skin, White Masks*, *A Dying Colonialism*, and *The Wretched of the Earth* provide a profound assessment and analysis. Therefore, Fanon's works serve as the critical framework for my literary analysis of three texts that portray the Black Eurocentric Savior. This dissertation will examine the William Shakespeare's play *The Tempest*, Aphra Behn's novella *Oroonoko*, and Charles Chesnutt's short story "Dave's Neckliss," and novel *The Marrow of Tradition*. Each text portrays a Black Eurocentric Savior. However, to fully understand the Black Eurocentric Savior, one must also examine the author, the author's worldview, and the story's context to determine the purpose of the Black Eurocentric Savior. This examination leads to several questions: 1) What is the author's intention in creating the Black Eurocentric Savior; 2) Is the Black Eurocentric Savior a critique of colonialism and enslavement?

Shakespeare's Caliban is subhuman and an "abhorred slave" (1.2.354). Ensnared in the belief in manifest destiny and thus reflecting European global behavior, Prospero lands on Caliban's island, takes control of it, and enslaves Caliban. Significantly, Shakespeare creates the island native as a monster, which makes one wonder if Caliban is a reflection of Shakespeare's biased and racial-informed perception of Africans. Desiring Prospero's knowledge and technology, Prospero acquiesces to Prospero's enslavement of him, essentially selling his soul for European technology.

While Shakespeare's Prospero takes control of Caliban's island, European Aphra Behn's *Oroonoko* is stolen from his native Africa. Unlike Caliban, title character

Oroonoko does not acquiesce to the rule of others, despite his enslavement. Therefore, he is not a Black Eurocentric Savior in the original sense of the word; however, his depiction is reminiscent of John Dryden's "noble savage." Although he is actual royalty from the nation of Coramantien (modern-day Ghana), he is a proud savage in the minds of Europeans who mock and fear him but yet feel sorry for such a man born as a lowly African. Behn's depiction of Oroonoko is perhaps a counternarrative to Shakespeare's Caliban; however, Behn does depict a Black Eurocentric Savior in her story. Like Shakespeare, Behn's depiction of her African characters could possibly be reflections of her perception of Africans.

Charles Chesnutt, a Black author, like both Shakespeare and Behn, depicts the Black Eurocentric Savior in his literary texts "Dave's Neckliss" and *The Marrow of Tradition*. However, one has to ask does Chesnutt's Black Eurocentric Savior serve the same purpose as Shakespeare's and Behn's? Is Dave a reflection of his own perception of Black people? Or is Dave a symbol of the ideal Black for Chesnutt? Accused of stealing a ham and sentenced to wear a ham around his neck, innocent Dave endures the punishment because of his mistaken belief that it is a test of his Christian faith and his inability to challenge White supremacy. *The Marrow of Tradition* illustrates the challenges associated with Black people of various social classes. While these Blacks are living different lifestyles and interact with Whites in varied capacities, the primary characters Dr. Miller, Mammy Jane and Sandy all become Black Eurocentric Savors. Chesnutt's depiction of these characters as people who desire to impress their oppressors is a direct reflection of the Black Eurocentric Savior.

A number of literary works depict the diasporic African's cultural amnesia, a result of abuse, rape, emasculation, the separation of families, self-hatred, and the imposition of White values and standards, with Whiteness as the Oppressor and the Savior. The Black Eurocentric Savior manifests as a subservient, self-sacrificing black man (or woman) who (sub)consciously serves as a utilitarian¹ for the betterment of Eurocentric societies. Employing Fanon's theories on colonization as the paradigm, I selected arguably classic works from William Shakespeare, a 16th century male English poet and playwright, Aphra Behn, a 17th century female English playwright and novelist, and Charles Chesnutt, a 19th century African American male author, essayist, and political activist of the 19th. Texts from the 18th century were intentionally omitted, as many literary works on this topic, specifically from authors of African descent during this time, are slave narratives, which are nonfictional accounts, and the works assessed for the purpose of this dissertation are fictional works of literature. William Shakespeare's *The Tempest*, Aphra Behn's *Oroonoko*, Charles Chesnutt's "Dave's Neckliss" and *The Marrow of Tradition* will be examined. The research will explore the use of Eurocentric Christianity² and technological advancements to enslave and oppress African diasporic characters for the purpose of creating and maintaining a racially-stratified society that favored White privilege, an imposition which ultimately created the Black Eurocentric Savior.

¹ "The morally right action...the action that produces the most good" (Plato. Stanford.edu). This is taken up again later in the chapter.

² Eurocentric Christianity, in relationship to this dissertation, is the submission to a White God and Whites as God's appointed masters. This idea is explored in depth later in the chapter.

While global colonization provided technological advancement, hospitals, roads, and infrastructure for countries it underdeveloped, it also wreaked devastating havoc on both the indigenous and imported populations in Africa, the Caribbean, and North America. The European belief in Manifest Destiny provided for the impetus and justification for exploration and the conquering of the lands, resources, and the deliberate manipulation of African diasporic people to serve the interest of White society.

Projecting on to the Africans and their descendants the Europeans' characteristics, the European society's self-scrutiny and white privilege caused them to look at "people overseas as social mirrors [and] discover attributes in savages which they found first but could not speak of in themselves" (Jordan 40). The assessment of the blackness of the savages was a "symbol of baseness and evil, a sign of danger and repulsion" (7).

Consequently, Africans who were brought to what became the United States, were

stripped of their dignity, self-worth, self-esteem, self-respect and sense of value.

In extreme cases, they were even stripped of their humanity. Calculated, premeditated systems of control desensitization and total emasculation caused emotional and mental damage that still exists today. (Munroe 214)

The enslaved were not warranted the ability to be individuals apart from their oppressors.

By claiming salvation and freedom for themselves and taking ownership of Christianity, the colonizers validated themselves as next to God. For the enslaved, salvation could only be attained through the embracing of a White Jesus, the rejection and condemnation of African religious practices and rituals, the God's justification of slavery, and servitude to God's choice of White men (and women) as the masters of the land. White supremacy was presented as the natural order of human nature, ordained by

God. This acceptance was also informed by the diasporic Africans whose “philosophy was primarily embedded in religious discourses.... These were the primary lenses through which the consciousness of a racialized and colonized existence was articulated” (Henry 5). This racialized and colonized existence of black people has been analyzed in 16th to present day literature by various scholars. However, people of the African diaspora who serve as utilitarian for the betterment of Eurocentric society have not been extensively examined. For the some of the colonized, freedom was only attained by remaining servile in a utilitarian capacity that supports white domination over every aspect of society from language, technology, health care, sociopolitical development, economics, education, tradition, and religion.

Frantz Fanon’s Insight

Black Skin, White Masks

In *Black Skin, White Masks*, Frantz Fanon addresses the mental anguish Black people experience due to being stripped of their dignity, self-worth, self-esteem, and sense of value. This seminal text examines the subservient, utilitarian nature of Blacks who embrace Whiteness because of a deeply-ingrained belief in White superiority, which requires the subjugation of people of color and their self-hatred as the natural order of civilization. Fanon provides a telling example of Black people who illustrates the notion that people of African descent often (un)consciously desire to become a white person when he recounts a dream of a black man who states,

I have been walking for a very long time and am exhausted, I get the feeling something is going to happen, I climb over fences and walls, I come to an empty room, and behind the door I hear a noise, I think twice about entering, then make

up my mind to go in, and in this second room there are white people, I realize that

I too am white. (79)

The black man's dream fulfills his "unconscious desire" to be White (79). This dream epitomizes the Black Eurocentric Savior.

A Dying Colonialism

In *A Dying Colonialism*, Fanon evidences Blacks who resisted colonization like the Bedouin, Moorish, Tuareg, and Arabic people of Algeria. Adolfo Gilly's introduction to Fanon's *A Dying Colonialism* posits that resistance to internalized oppression that often results in the Black Eurocentric Savior begins with a mental revolution: "in a revolution one doesn't have to describe armed actions...what defines and decides any revolution is the social struggle of the masses, supported by armed actions" (5). Fanon's text thus provides a counter narrative to the Black Eurocentric Savior.

The Wretched of the Earth

The Wretched of the Earth addresses a combination of themes presented in *Black Skin, White Masks* and *A Dying Colonialism*. These themes converge in his analysis of both the colonizers and the colonized with regard to the decolonization process and the sociopolitical, cultural, linguistic, and psychological ramifications that characterize formerly colonized people as well as their oppressors. During the time of the conception of *The Wretched of the Earth* in 1961, Fanon believed that

the colonial era was irrevocably left behind, and what was then at issue was the evolution of the freed states. For Fanon, the construction of a just and prosperous society required that its men and women undergo an integral liberation from the

colonial yoke, so it was vital to identify the deficiencies and eliminate the sequels of the devastating colonial presence. (Fanon-Mendes and Fhunsu 10)

The Importance of Hermeneutical Approach in Connection to Fanon's Theory When Identifying the Black Eurocentric Savior

Based on the knowledge and interpretation the Bible, the hermeneutical approach provides a deeper understanding of the Black Eurocentric Savior for it examines slavery, colonialism, and the phenomena of racism and racialized sexism from the Biblical perspective which are all components Fanon addresses in his works. Medical technology coupled with religion allowed Europeans to appear superior to those they enslaved. In *A Dying Colonialism*, similar to *Black Faces, White Masks*, Fanon argues that “the doctor is an integral part of colonialization, of domination, of exploitation... doctors and professors of medicine are leaders of colonialist movements” (134). Fanon's analysis of medicine and colonization as twins process is relevant to the study of the works of Shakespeare, Behn, and Chesnutt. Their texts evidence the Europeans' utilization of technological prowess to destabilize preexisting cultures and economies to establish and impose a European-centered social hierarchy and hegemony.

The hermeneutic approach to the Black Eurocentric Savior model addresses sociopolitical development, cultural conflicts, sociological challenges, and residual psychological impact. These elements inform the indoctrination of diasporic Africans through European Christianity and the imposition of utilitarianism. Forced Christian conversion seems benign, and at best, a means to expose populations to the understanding of key Biblical concepts. However, the purpose of indoctrination was specifically control,

not liberation; this control established the relationship pattern between Whites and Blacks in Western colonial societies, which was initially evident through enslavement.

Eurocentric Christianity was used to justify enslavement. As the “opiate of the people” (Marx), it promised the enslaved a heavenly freedom rather than a physical freedom. It also offered a status and an implied freedom for the submission to the White God and Whites as God's appointed masters. The Black Eurocentric Savior embraced this promise and thus represents the complete submission to abusive, opportunistic acts by Whites. The Black Eurocentric Savior continues this ominous racial relationship under the motivational belief that such support of Whites will result in personal gain (Arnold and Fischer 55).

The Utilitarian as a Black Eurocentric Savior

Julia Driver's “The History of Utilitarianism” defines utilitarianism as “the morally right action...the action that produces the most good” (Plato.Stanford.edu). The aspect of utilitarianism which proves prevalent in the Black Eurocentric Savior is illustrated by John Stuart Mill when he espouses the notion that happiness is “a good to the aggregate of all persons” (81). The colonized believes that their oppressor is the “the morally good.”

Despite G. E. Moore criticism of Mill's idea of utilitarianism—

Mill has made as naïve and artless a use of the naturalistic fallacy as anybody could desire. ‘Good’, [Mill] tells us, means ‘desirable’. And you can only find out what is desirable by seeking to find out what is actually desired.... The fact is that ‘desirable’ does not mean ‘able to be desired’ as ‘visible’ means ‘able to be seen’. The desirable means simply what *ought* to be desired or deserves to be desired;

just as the detestable means not what can be but what ought to be detested....

(*Principia Ethica* 66-67)

Mill's definition is most applicable to the Black Eurocentric Savior. The "misguided" Black Eurocentric Savior classifies the colonizer as "good" and "able to be desired" and, therefore, worthy of serving and protecting, accepting that the colonizer's success should come at the expense of the Africans' own ancestral and cultural identity. The appropriate way to be an "obedient Christian" and patriotic American was for the Black Eurocentric Savior to submit before the alter of European superiority at the expense of his own ancestral and cultural identity.

Background

The Tempest

The Black Eurocentric Savior appears in Shakespeare's *The Tempest*, which features a peculiar, primal form of the Black Eurocentric Savior in the character Caliban. Some scholars argue that Caliban is a character that does not represent the African but instead represents the amalgamation of less civilized, savage people who benefit from the assumed advancements and developments of Europeans, such as culture rooted in religion, technology (navigation and travel), civilization (political order, military prowess, education, and trade), and medicine (the means to health). However, this interpretation of *The Tempest* still contains the subtext that Europeans were the only advanced race and thought to be "good" and innocent of their barbarism and enslavement and racial oppression of other races or the imposition of their own religious perversion to serve their greed and false sense of supremacy.

Within *The Tempest*, Caliban represents the Africans, in conjunction with the indigenous Caribbeans—the Caribs, Taino, and Awawaks. Caliban curses Prospero, the usurped Duke of Milan: “All the infections that the sun sucks up/From bogs, fens, flats, on Prosper fall and make him/By inch-meal a disease...” (2.2.1-3). Caliban desires Miranda, Prospero’s daughter. It is arguable that Caliban attempts to rape her, representing the base impulse to pollute the pure white race ordained by God through a savage and despicable act, but he expresses his adoration for the white oppressor: “And then I loved thee/And showed thee all the qualities o’ th’isle” (1.2.339-340). Having articulated his desire to produce little Calibans with Miranda, Caliban attempts to subdue Prospero’s ire. However, Prospero responds, “Thou most lying slave/Whom stripes may move, not kindness... In my own cell..., thou didst seek to violate the honor of my child” (1.2.347-351). Caliban admits that if Prospero had not deterred him, he would have “...peopled... the isle with Calibans” through such union with Miranda (1.2.353). Miranda, disgusted, agrees that Caliban is subhuman and merely an “abhorred slave” (1.2.354). This perception of Caliban epitomizes how Europeans viewed the African but also is a reflection of their own historical rapist behavior.

One can interpret Caliban’s “innate” sinister nature as a warning to Whites that the African and the Caribbean, are untrustworthy and dangerous. To ensure their continued subjugation, the Europeans employed the white man’s magic (technology), faith (Christianity), or the outlawing of miscegenation. Miranda’s rebuke of Caliban is a clear message that race mixing is wrong, based on the fact that Africans were not perceived as human but, in many respects, subhuman; subsequently, colonizers helped enforce the notion that people of African descent were born to serve. While this is not

evident in a literal fashion, the subtext presents these values implicitly. Moreover, Calibanistic dialogue serves as the basis of stating that in order for Caliban, son of the witch Sycorax and the devil, to be accepted by his colonizers, he must give up his land, independence, self-worth, and self-definition to benefit from his oppressors who subjugate him. Moreover, Caliban's prostration before the invaders to his island is further degrading as he bows before the lowest of them, Trinculo, the drunk jester: "These be fine things, and if they be not spirits... I will kneel to him [Trinculo]" (2.2.107,110). Thirsting after their liquid magic, Caliban begs Trinculo and Stephano for a drink of wine. Because of Caliban's desire to be accepted by those who abhor him, he believes the drink of wine will heal him, which causes Trinculo and Stephano to laugh at his ignorance, a loathsome, subhuman, foolish slave (2.2.116-118).

Oroonoko

In Aphra Behn's *Oroonoko*, Oroonoko represents white oppressors conquering the strongest of Africa. Though there is the need for Oroonoko's respect for Trefry, Oroonoko's owner, Oroonoko knows he is captive and refuses to accept slavery psychologically and spiritually. Following his betrayal of the King with the king's wife Imoinda, Oroonoko's lover, is sold into slavery. Shortly after, Oroonoko is tricked into slavery by the English Captain who kidnaps Oroonoko and his fellow warriors and transports them to Surinam. Oroonoko's slave master Trefry treats Oroonoko and his fellow slave Imoinda, as royalty while secretly mocking them as a novelty. Oroonoko never fully submits to the idea of the Eurocentric perspective of his inferiority (Andrade 189-214). Even though Oroonoko is actual royalty from the nation of Coramantien (modern day Ghana), he is merely a proud savage in the minds of Europeans who mock

and fear him, yet, paradoxically feel sorry for such a strong man being born as a lowly African. It is his strength and not his humanity that Oroonoko's captors respect and fear. Therefore, they plan to break him either with torment or enticement with acceptance of subservience in order to maintain a secondary status yet live better than many others in "physical shackles" and oppressive deprivation (Rogers 1-15). Oroonoko only serves as a slave in namesake:

...and he was received more like a governor than a slaver: notwithstanding, as the custom was, [Europeans] assigned him his portion of land, his house and his business up in the plantation. But as it was more for form than any design to put him to his task, he endured no more of the slave but the name, and remained some days in the house, receiving all visits that were made him, without stirring towards that part of the plantation where the negroes were. (Behn 35)

The separation of Oroonoko from the other slaves is pertinent to the success of the plantation, as to prevent an uprising of the slaves because the fellow slaves "... all cast themselves at [Oroonoko's] feet, [cry] out, in their language 'Live, O King! Long live, O King!' and [kiss] his feet, [and pay] him even divine homage" (35). The extent of the slaves' adoration for Oroonoko coupled with Oroonoko's desire to obtain his freedom causes "...some jealousies of him; so that [Behn] was obliged, by some persons who feared a mutiny...to discourse with Caesar (Oroonoko's colonized name), and to give him all the satisfaction [she] possibly could" (39).

"Dave's Neckliss"

In Charles Chesnutt's "Dave's Neckliss," Dave is the quintessential representative of relentless loyalty to the system he believes will bring him closer to God through

blessings based on his subservience. Dave is an “ideal Negro;” he does not take issue with his master, no matter how much his master belittles, taunts, and punishes him. However, when Dave’s lover and “fiancée” Dilsey rejects the bothersome, sinister slave, Wiley, Dave becomes the victim of Wiley’s ire and revenge, which Uncle Julius, the narrator, confirms:

‘She did n’ keer nuffin fer ’im, but he pestered her so she ha’ ter th’ eaten ter tell her marster fer ter make Wiley let her ’lone. W’en he come ober to our pace in wuz des ez bad, ’tel bimeby Wiley seed dat Dilsey had got ter thinkin’ a heap ’bout Dave, en den he sorter hilt off aw’ile, en purten’ lack he gin Dilsey up. But he wuz one er dese yer ’ceitful niggers, en w’ile he wuz laffin’ en jokin’ wid de yuther han’s ’bout Dave en Dilsey, he wuz settin’ a trap fer ter ketch Dave en git Dilsey back fer hisse’f.’ (Chesnutt 725)

Wiley places a ham in Dave’s quarters and then accuses Dave of the theft to Mars (Master) Dugal. Mars Dugal, who already has little affinity for Dave (as much as a slave owner could have for a slave), decides the fate of Dave.

Forced into a life of blind loyalty to a system that seeks to eradicate self, Dave feels he has no other choice but to submit to White supremacy in the form of Christianity. He believes all he has been given has been from adherence to being an obedient Black Christian and fully adhering to the laws and ideologies of the slave masters and the slave system which claim their rule over Dave and other Blacks as if it is ordained by God. Dave, in this sense, is the Black Eurocentric Savior that represents adherence to the system to the extent that he loses his mind as the ham rots around his neck; he does not resist nor proclaim his innocence. Instead, he loses what little he has in life as his sanity

dwindles: “fac’, it ’peared lack Dave done gone clean out’n his mine” (729). According to John Swift, “Dave’s Neckliss” represents “a fully developed satirical allegory, Swiftean in its clarity and anger, in which Chesnutt engaged the relations of Christianity to race and racism...” (2). Driven mad due to self-immolation and loss, Dave is the quintessential Black Eurocentric Savior who hangs himself to be “cured” like a ham in the smokehouse, convinced of committing a crime by the criminal element of slave owners such as Dugal and vindictive self-hating slaves represented by Wiley.

The Marrow of Tradition

Chesnutt’s *The Marrow of Tradition* addresses the racially, culturally, and genetically-stratified Post-Reconstruction South during the latter years of the 19th century. Some people believe white supremacy had been defeated through legislation during Reconstruction; however, once Rutherford B. Hayes took office and White nationalism rose again, the South was horrific for many African Americans, no matter their profession. In addition, those African Americans of apparent mixed-heritage with European features remained stratified in a “caste system” of their own. These may have been socially or physically accepted but were still despised by their white family members. It is within this social hierarchy that Chesnutt presents the underlying nature of race and culture in America as being a device of manipulation solely centered on the Eurocentric mentality of racial purity and racial supremacy (Delmar 269-272).

Therefore, when Whites perceive the socially and economically independent town of Wellington (Wilmington, NC) as surpassing white urban development elsewhere, they seek to destroy the city and its people but commandeer all of the African American possessions as if they were invading conquistadors seizing the spoils of a race war. With

this attack by the white mob led by Captain McBane, Chesnutt presents how Whites continued to justify their loathing for Blacks based on the erroneous belief that Europeans were God's chosen people in the United States, and people of color, specifically Blacks, were a threat because they could overrun the white "promise land" of America, therefore, throwing life as Whites knew it out of balance (Delmar 269-272).

Captain McBane's opposite is General Carteret. Although General Carteret feels an obligation to defend the white race from the supposed evils of the servile but forever sinister black race, the General is forced to contend with his own view of African American inferiority when he discovers that his wife, Olivia Carteret, has a half-sister, Janet Miller, who is Black, and he must rely on African American folk medicine to save his ailing son, Dodie. Dr. Miller, Janet Miller's husband, reflects one path of black assertion and success despite the foolishness and evil that is represented by General Carteret and the sadistic Captain McBane, who represents "... the aggressive, offensive element among the white people of the New South, who made it hard for a negro to maintain his self-respect or to enjoy even the rights conceded to colored men by Southern laws" (Chesnutt 509). Dr. Miller in many ways shares similarities with Dave in "Dave's Neckliss" as a "safe negro" who adheres to what white society demands of Blacks in order for them to excel and survive. Dr. Miller believes full assimilation and adherence to a safe approach to race relations will safeguard him and his wife (Delmar 269-272).

However, it is Josh Green who represents a character more representative of the radical side of blackness in America at the time. Green is a pivotal character because he has a personal vendetta against Captain McBane because McBane killed his father. Captain McBane represents the often covert sentiment of many of the white Americans

who read *The Marrow of Tradition*; in that sense, the characterization of Green was carefully presented to all readers of the Post-Modernism era, especially African Americans. Numerous African American post-modern works deemed as inflammatory toward white stability, safety, or respect were banned because of White fears of Black retaliation. Therefore, Josh Green is a tragic anti-hero similar to Oroonoko. Green succeeds in killing Captain McBane and avenging his father's murder but at the expense of his own death:

Josh Green, the tallest and biggest of them all, had not apparently been touched. Some of the crowd paused in involuntary admiration of this black giant, famed on the wharves for his strength, sweeping down upon them, a smile upon his face, his eyes lit up with a rapt expression which seemed to take him out of mortal ken...Captain McBane, the bravest man in the party, stood waiting to meet [Josh Green]. A pistol-flame flashed in [Green's] face, but he went on, and raising his powerful right arm, buried his knife to the hilt in wreak vengeance of his dead body, they found him with a smile still upon his face...But they that do violence must expect to suffer violence. McBane's death was merciful, compared with the nameless horrors he had heaped upon the hundreds of helpless mortals who had fallen into his hands during his career as a contractor of convict labor. (Chesnutt 704)

Captain McBane's death satisfies the radical Black thought not represented by Dr. Miller's "safe negro" persona, whereas Green's death satisfies many Whites and their sentiments toward black independent thought and retribution (Finseth 1-20; Delmar 269-272).

A reflection of Dr. Miller's "safe negro" persona comes to fruition in Sandy Campbell. As Dr. Miller begins to relinquish his need to be accepted in white society, he embraces his position in society as a man, an American, and an individual comfortable with his Blackness versus the Whites who view him as merely mimicking his white colleagues but still remaining lower than any white man because of the stigmas imposed from racial stratification. Nonetheless, the church which Sandy attends is full of individuals who still have the subservient, utilitarian, slave mentality. When Sandy "cake walks," a strutting dance often performed in minstrel shows, he is viewed as a savage, usurping the social order embracing Afrocentricity or Blackness, and he accepts his punishment as a willing Black Eurocentric Savior with characterization similar to Caliban versus fighting for his cultural-identity, his cultural-pride and self-worth as a black man (Finseth 1-20).

The Black Eurocentric Savior is not limited to black men; women succumb to the desire to feel accepted by white society. Janet Miller, Dr. Miller's wife, serves as the mulatto who still seeks acceptance of her white family rather than becoming angry at the brutal attack upon her race during the massacre. In that respect, Janet is a female Black Eurocentric Savior sacrificing her Black identity for the White recognition of illicit kinship with Olivia Carteret. However, Olivia maintains racist beliefs as well as disgust and sorrow over her father's act of miscegenation represented by Janet. She only begins to accept Janet following Mammy Jane's application of African folk medicine to save Olivia's son, Dodie. Another pertinent character who perpetuates the Black Eurocentric Savior is Mammy Jane, the mammy who looks to only serve and protect Whites when her

town is under destruction, and she saves the future generation of oppressors represented by Dodie, son of the Carterets (Delmar 269-272; Hackenberry 193-202).

The Connection of Hermeneutics, Colonization, and Utilitarianism to the Literature

While Fanon's theory does not specifically address Shakespeare's Caliban and Chesnutt's Dr. Miller, his theory on the colonized individual can be easily applied to these characters. The Black Eurocentric Savior is profoundly impressed by European medicine and technology. The technological advancements are used by the colonizers to indoctrinate the colonized population into accepting the social hierarchy and believing in the colonizers' superiority. The psychological impact of both Caliban and Dr. Miller is illustrated through their voluntary submission to the perspectives and values of oppressing cultures solely for acceptance. Consequently, they are disconnected from their Blackness. Caliban forfeits his land, language, and cultural practices learned from his mother Sycorax and adopts the values and perspectives of the Europeans. Dr. Miller's mulatto wife symbolizes the erasure of Blackness for the Black Eurocentric Savior who seeks the White embrace. This reflects an outcome of colonization in which the African becomes a Black man based on European and African root.

Educated in the European system, Miller goes to a European university to learn Eurocentric medicine. He reflects Chesnutt's personal belief in the gradual acceptance of Blacks into American society as individuals with full citizenship yet fully assimilated. Nevertheless, Miller realizes he is still considered secondary and expected to be submissive, even to the point of "sacrificing" his son's life rather than protecting it and saving the son of his mortal enemies, the Carterets. Jay Delmar's article "The Moral Dilemma in Charles W. Chesnutt's *The Marrow of Tradition*" defines this seemingly

self-destructive mentality that Fanon illustrates as the quintessential source of maintained destabilization of African people and their related societies. Delmar suggests that Blacks attempt to be raised to “a position at which white society will be prone to accept them; blacks could advance at a pace which whites should not fear to a social level which whites should find useful” (269), and Miller exemplifies this notion.

Fanon’s view of Eurocentric Christianity, colonialism, and medicine are reflected in Chesnutt’s “Dave’s Neckliss.” The significance of the ham as Dave’s medicine is figurative. Dave is “cured” of his “sin”. His submissive nature and weakened psychological state reflect the devastation of slavery’s impact. The goal of perpetual subjugation is self- objectification. People treat themselves as objects to be viewed and evaluated based on appearance, also known as self- objectification. Dave is “cured” like a ham; while this is a culinary term, it can also refer to health, thus figuratively “cured” refers to the Eurocentric concept of an agreeable African slave from a psychological medical perspective. In that sense, the “curing” of Dave was to reduce him from a man to a piece of meat to be consumed, used by the society that enslaved him.

The submissive African slave is the Black Eurocentric Savior who places Eurocentric society’s needs before African, Caribbean, and African American needs. “Dave’s Neckliss” is

a vigorous, outraged, and particularly clear condemnation of slavery and its psychological effects... it is a fully developed satirical allegory, Swifteen (works related to John Swift’s writing in outlook, which are sardonic, caustic, or pessimistic in tone) in its clarity and anger, [where] Chesnutt engaged the relations of Christianity to race and racism.... (Swift and Mamoser 2)

Thematically, “Dave’s Neckliss” addresses the core of the very mechanisms of colonialism, such as violence and racism, which Fanon attacks directly. Chesnutt addresses slavery, segregation, and racism through irony which presents “Dave’s Neckliss” as a dark comedy within the American Gothic genre.

Jay Delmar states that the behavior and perspectives of colonized persons become “more ambivalent as [one] is torn between [one’s] emotional desire to take action, any action, [or].... the belief that no action will be suitable” (270). This conflict is evident with Caliban and Dr. Miller as each is torn between taking action against the oppressor or serving the oppressor for personal benefit while also disliking not only the oppressor but oneself for voluntary submission. The outcome of this psycho-social conundrum is self-hatred. To suppress self-hatred means accepting the assigned position one has within a socially-stratified society and pursue any means to gain the favor of the oppressor. Shakespeare’s *The Tempest* and Chesnutt’s *Marrow of Tradition* evidence Fanon’s analysis of medicine, religion, economic practices, and martial capability as primary tools of colonialization, oppression, and post-colonial destabilization. Both works depict the desire for salvation and recognition from a higher “god-like” entity, the subjugator, to feel accepted in a colonized environment. Charles Hackenberry’s “Meaning and Models: The Use of Characterization in Chesnutt’s *Marrow of Tradition* and Mandy Oxendine,” explains Chesnutt’s use of the medical profession as a means to prosperity:

Dr. Miller represents Chesnutt’s ideal man; Miller is obviously, according to Chesnutt at this stage of thinking, the model on which members of the black race out to pattern themselves if they are to ascend to their rightful, equal [place] before law and in society. (195)

Hackenberry conveys Chesnutt knows that in order to “prosper” in a colonized civilization, one must succumb to Western society’s idea of success, which is to lose the traditions of one’s culture and yield to western practices, including medical practices. Thus, the progressive negro, Miller, is now the oppressor for the underprivileged black people who have trusted his leadership.

Chesnutt models satire and irony in the presentation of racism, racialized sexism, and the Black Eurocentric Savior. John Swift’s idea that “vision is the art of seeing what is invisible to others” proves relevant to the characters in the works of Chesnutt. Chesnutt recognizes that many Blacks are blind to their greatness, autonomy, and contribution to the United States beyond forced immigration and slavery. Insurrections, self-manumission, abolitionist endeavors, the Civil War, and Reconstruction were means for many African Americans to have better race relations and to attain full rights and sociopolitical, religious, and economic integration. Chesnutt sought to make the invisible Blacks visible through characters such as Dr. Miller and Janet Miller more so than others in *Marrow of Tradition* because the Millers represent people of African descent who interact with white people regularly or have white descendants.

Miller, in many ways, represents Chesnutt’s personal approach to establishing an agreement between full integration-incorporation as equals into society of individuals of different groups- versus total assimilation-the process of taking and fully understanding information or ideas- and Black empowerment. Miller pursues peace and security as a man of African descent. Chesnutt employs Swiftean irony to the outcome of Miller’s strategic but wasted efforts. In that sense, Chesnutt presents “Satire [as] a sort of [looking] glass, wherein beholders do generally discover everybody’s face but their own”

(Swift). The Black Eurocentric Savors within Chesnutt's works are able to recognize the faults of others, but they are unable to recognize and rectify the shortcomings of their own.

Echoing Fanon, James Turner's *Africana Studies and Epistemology: A Discourse in the Sociology of Knowledge* explains problems that exist in African and Caribbean nations, involving the instability that the continuing state of black people is informed by historical events. Therefore, "social conditions of Blacks ... emanate from the perception and experiences... psychological, behavioral, and cultural processes are inextricably linked to their economic, political, social, and situational contexts" (76). The condition of African people following colonialism and stringent segregation has remained unstable and reactionary.

Chesnutt references Victorian and Progressive Era medicine through Dr. Miller and the white doctors and African diasporic folk medicine through Mammy Jane in *Marrow of Tradition*. This depiction of folk medicine perhaps was Chesnutt's efforts to recognize and elevate it, particularly since it was demonized as evil and ungodly. As a way to control Christianity, the demonization of the Africans' religion played a significant role in the colonization process. The actual conflict was that the colonizing nations of Europe and the colonized nations of Africa could not have equal influence on Western societies, specifically the U.S., based on the relationships between Blacks and Whites.

Fanon clearly evidences how European societies and Christian missionaries seduced and coerced African nations first through conversion, exploitation of tribal wars

and the introduction of guns and alcohol. Hussein Abdilahi Bulhan discusses these issues in *Frantz Fanon and the Psychology of Oppression*:

Alcohol was also a potent and effective tool in the Atlantic slave trade. A highly profitable commodity, it contributed significant capital to finance the Industrial Revolution. African dealers in the slave trade were often induced to drink and, while drunk, better bargains were struck... Yet alcohol and factors would not by themselves be sufficient to force slavery and subjugation on a people without the power of deadly and super arms. The ever-increasing sophistication of Euro-American weapons reflects an unwavering determination to perpetuate that historical rampage and the status quo of bondage. The development and use of gunpowder is itself revealing. Indeed no invention has created as much havoc in the world as did the development and application of gunpowder. (45,46)

Africans captured and sold fellow Africans to Europeans. Analyzing the impact of these events, Fanon argues that African and Caribbean colonized nations experience internal challenges because they operated in a secondary-class position under European rule. Those who excelled served the Eurocentric patriarchy like Dr. Miller, Sandy, and Mammy Jane in *Marrow* or vehemently fought against it as rebels like Josh Green in *Marrow* and Oroonoko in the novel that bears his name, resulting in fractured governments and instability.

Fanon 's analysis serves to "liberate[s] the Black man from the arsenal of complexes that germinated in a colonial situation" (*Black Skin, White Masks* 14). Furthermore, he provides reasons for the turmoil and instability in many of the African nations following European colonialism. Many African nations rule themselves with the

idea of sovereignty based not on intrinsic, cultural design, but the extrinsic cultural perspectives of Europeans. Europeans established an infrastructure in African and Caribbean nations with the intent to weaken self-governance and self-empowerment. This strategy is apparent with regard to African Americans in America. Consequently, people of African descent practice colorism and tribalism, which led to ethnic genocide in Africa, which Europeans exploited to undermine the country's economic stability. African diasporic people who support Eurocentric policies and subsequent subjugation of Africans for the basis of serving the European/Caucasian cause become Black Eurocentric Savors.

The Wretched of the Earth, like *Black Skin, White Masks* suggests oppressed people can “benefit” from subjugation and compliancy within a system that denies them full rights and respect due to the stratifying institutions maintained by the ruling oppressors of a sovereign nation if they become a Black Eurocentric Savior. In other words, resistance is met with death whereas willful submission and support of the Eurocentric hegemony creates the opportunity for success. However, it can be through the process of decolonization that a black person can be free:

Decolonization is truly the creation of new men. But such a creation cannot be attributed to supernatural power: The “thing” colonized becomes a man through the very process of liberation.... Decolonization, therefore, implies the urgent need to thoroughly challenge the colonial situation. (*Wretched 2*)

It is the act of decolonization and the push for full sociopolitical rights and cultural acknowledgment that Fanon stressed as the most pertinent means to being fully liberated. For, the two—colonization and decolonization—are mutually exclusive:

The “native” sector is not complementary to the European sector. The two confront each other, but not in the service of a higher unity. Governed by a purely Aristotelian logic, they follow the dictates of mutual exclusion: There is no conciliation possible, one of them is superfluous. (4)

Liberation is based on fully understanding and embracing one’s culture and its historical roots.

Purpose of the Study

As art imitates life, the Black Eurocentric Savior is also a character in literature; however, he is excessively prevalent between Elizabethan (1558) and Post-Reconstruction (1878) era literature. In Shakespeare’s *The Tempest*, Behn’s *Oroonoko*, and Chesnutt’s “Dave’s Neckliss” and *The Marrow of Tradition*, significant characters choose to be a Black Eurocentric Savior or to assert themselves and face the consequences of not subscribing to western society, e.g. death, mental anguish, servitude. The characters who decide to be a Black Eurocentric Savior believe that subjugation will lead to salvation. As a tool for survival, the Black Eurocentric Savior resembles the black person who racially “passes.” Liberated from the constraints of being Black, the Black Eurocentric Savior believes that “this self-liberating act is not just the cost of individualism...it is what makes individualism possible” (Elam 758). Therefore, the Black Eurocentric Savior believes it is pertinent to behave in this manner for survival purposes.

For some characters, however, the fear of death is not greater than the fear of being completely consumed by the oppressing society and embracing the expected subservient, utilitarian mentality. Fanon expresses the ultimate desire of the colonizer

when he states that “in the colonial context the colonist only quits undermining the colonized once the latter have proclaimed loud and clear the white values reign supreme” (*Wretched* 8). The Black Eurocentric Savior motif is propagated by racist white societies to support the edifice of white superiority over all people of color.

Nature of the Study

Each literary work discussed in this study reflects works read by white audiences from the Elizabethan era to the Post-Reconstruction era in the portrayal of the Black Eurocentric Savior. However, the Black Eurocentric Savior that is portrayed is culturally relevant to Blacks in the evolution of their religious, social, cultural, and political identity in America. The subtext lies in the continuous efforts of Whites to dominate diasporic Africans through religion, medicine and social institutions; these institutions work to undermine cultural consciousness, social sovereignty, and even individual psychological therapy that are defined by reverence for Africa, Blackness, and the understanding of Africans’ of self-definition, self-worth, self-sufficiency through religious-spiritual, socio-cultural, economic, and political perspectives. A black person’s identity continues to be a challenge for the colonizer and the colonized alike because “race continues to be a structural form of inequality into the twentieth century because of regional influence” (Worden 2).

The Black Eurocentric Savior represents the acceptance of Eurocentric Christianity, medicine, social order (i.e. utilitarianism with no personal gain or determination), and culture as the source of the African’s survival within the United States, Caribbean, and in West and North Africa. The literature from Chesnutt and Fanon specifically focuses on how to improve race relations that benefit African people versus a

society that benefits from the Africans' expense exemplified by the willing Black Eurocentric Savior.

Conceptual Theory

The consequences of Eurocentric ideologies and practices is evident within the works of *The Tempest*, *Oroonoko*, "Dave's Neckliss" and *The Marrow of Tradition*. These works address the alignment of social, psychological, technological, and religious paradigms that created and maintained real oppression throughout America and the Caribbean. The study's literary texts are evidence that Europeans employed Christianity in a two-pronged approach to colonize and oppress that served two purposes: coerce Blacks to choose complete psychological and physical submission or face torture and death. This threat was for diasporic Africans who resisted and refused to relinquish their original African mind, cultural and racial pride, and empowerment. This Black Eurocentric Savior, however, accepted the imposed inferiority: "a feeling of inferiority? No, a feeling of not existing. Sin is black as virtue is white. All those white men, fingering their guns, can't be wring. I am guilty. I don't know what of, but I know I'm a wretch" (*Black Skin, White Mask* 118).

The second purpose for colonization of African diasporic people was to create a servile, utilitarian caste of second-class citizens to serve and maintain white privilege supported by white supremacy. Whites convinced themselves they were serving God's plan to civilize all people of color through Christianity and Eurocentric cultural values and institutions. The misinterpretation of the biblical story of the "Curse of Ham" served as validation to condemn Black people because "according to the mythology that developed around this story, Noah cursed his son Ham to perpetual slavery. Ham,

according to Genesis 10, was the founding father of Africa. Thus, Africans are an accursed race predestined by God to inferiority and slavery” (Whitford 2). Resistance by the oppressed was demonized and seen as a threat; therefore, the Black Eurocentric Savior was a result of the black subconscious mind as a means to peacefully coexist in a white dominated world.

Significance of the Study

Within William Shakespeare’s *The Tempest*, Aphra Behn’s *Oroonoko*, Charles Chesnutt’s “Dave’s Neckliss” and *The Marrow of Tradition*, the concept of the Black Eurocentric Savior is rooted in the self-sacrifice that the Black Eurocentric Savior must undergo to be accepted by his oppressors. This self-sacrifice is an example of “undying” loyalty and salvation based on his celebration, protection, and efforts to indoctrinate others of color into the superior cultural perspective of the very people that will cast him aside if he asserts himself mentally, socially, educationally, politically, or religiously. Frantz Fanon’s texts, *A Dying Colonialism*, *Black Skin, White Masks*, and *The Wretched of the Earth*, provide an insightful analysis of the Black mind that explains the Black Eurocentric Savior. If the Black Eurocentric Savior does not serve as utilitarian for the betterment of Eurocentric society, then he/ she is condemned and villainized within that Eurocentric society.

Assumptions and Limitations

The assumptions in this study are that the characters are psychologically, sociologically, and ideologically products of their ethnic, cultural, and sociopolitical environment. Each of these authors depicts values and customs of the times. The texts offer social commentary on their given societies and time periods. Each author presents

subjective insights on the overall aspects of their given society in accordance to objective historical facts reflected in culture, religion, and politics of the authors' given eras. In addition to this, only a few examples are discussed; therefore, the significance is suggestive rather than definitive.

Scope of the Study

The study covers literature between a 500-year period incorporating the Elizabethan (1558-1603), British Restoration (1603-1785), American Realist (Post-Reconstruction, 1865-1910), and 20-century (1901-2000) philosophical eras.

Definition of Key Terms

Afrocentric -a paradigm based on the idea that African people should re-assert a sense of agency in order to achieve sanity. It is a revolutionary shift in thinking proposed as a constructural adjustment to black disorientation, descenteredness, and lack of agency (Asante).

Black Eurocentric Savior - the concept of sociopolitical subjugation of Africans and people of African descent under Whites manifested in the subservient, self-sacrificing black man (or woman) developed in Western literature.

Calibanic discourse – the perceived history and story of the black male in Western culture that has its genesis and tradition in language and nonlinguistic signs. It denotes slavery, proscribed freedom, proscribed sexuality, inferior voice. In summary, the black male is the slave or servant who is the antithesis of the reason, civilized development, entitlement, freedom, and power of white men, and he never learns the civilized use of language. His voice is unreliable; his words fail to signify his humanity. He also preys on civilization and represents bestial, contaminating sexuality. Clearly, Western culture must

confine the black male to roles and places befitting his inferiority, and/ or it must punish him, and even brutalize and kill him, for his criminality and reprobate character.

(Coleman 3)

Eurocentric - a sociopolitical, cultural, and religious concept that places Europeans and their descendants at the center of not only their own cultures but the cultures they oppress. The concept is negative in regard to oppression, colonialism, slavery, and psychological subservience against people of color.

Self-actualization - the act of oppressed people liberating themselves from psychological restraint and refuting the fallacious presentation of their given cultures and perspectives presented by the oppressing culture, socially, politically, and religiously. This explanation is rooted in the conventional description of embracing the drive to fulfill one's sense of self-definition and independence by meeting the full potential of one's talents and attributes. The idea is developed originally by Abraham Maslow.

Utilitarianism - two definitions associated with this term has been utilized within this dissertation.

1. the morally right action...the action that produces the most good. (Driver)
2. a good to the aggregate of all persons. (Mill 81)

Summary

William Shakespeare, Aphra Behn, and Charles Chesnutt examine the European use of psychological warfare, subjugation, and oppression of people of African descent in order to maintain European dominance and control of Blacks. The primary means of psychological warfare was through religious ideology and technological utilization that favor Europeans appearing as superior.

Due to the sociopolitical, cultural, and religious instability among black people, Blacks were forced to adhere to Eurocentric perspectives of logic in order to survive and exist as servile, utilitarian, second-class citizens which demanded submission to European sociopolitical, economic, and cultural agendas. In order to control Africans and their related people psychologically, Europeans coerced such people to adopt and believe in Eurocentric Christianity, which demonized African concepts and values thereby creating self-hatred while also embracing values that made Africans and their related people view themselves as inferior. In this manner, the only means to reduce the perspective of inferiority is to accept Eurocentric Christianity and cultural conventions through assimilation and to relinquish Afrocentric self-actualization and the sense of self-determination, which opposes the stereotype of the Black Eurocentric Savior maintained in 500 years of Western (Eurocentric) culture, as reflected in its literature.

Organization of the Remainder of the Study

The study continues with Chapter Two: the literature review. The literature review provides a number of critical sources that address the relationship between colonialism, slavery, racism, post-reconstruction, Christianity, servile mentality, and utilitarianism—relatives that create the Black Eurocentric Savior. Chapter Three: *The Tempest* focuses on critical analysis of the play. Chapter Four: *Oroonoko* focuses on a critical analysis of the text. Chapter Five: “Dave’s Neckliss” and *The Marrow of Tradition* will provide a critical analysis of the short story and novel. Chapter Six: Conclusion will provide a review of the entire study as well as recommendations for future studies in regard to the significance of the study.

CHAPTER II

LITERATURE REVIEW

Overview

The Black Eurocentric Savior is evidenced in Shakespeare's *The Tempest*. Caliban has become "synonymous with the oppression and generally negative perception of black men and other nonwhite males" (Coleman 3). The reoccurring theme is one of an African or indigenous person of color who accepts being objectified, dehumanized, or simply reduced to an auxiliary utilitarian means of labor with no personal benefit or sense of independence. The Calibanic character forfeits independence by accepting the belief that Eurocentric cultural values will improve life. However, doing so is detrimental to him and his community.

The Calibanic character is based in Calibanic discourse, and James Coleman's *Black Male Fiction and the Legacy of Caliban* shows this discourse exemplifies the

perceived history and story of the black male in Western culture that has its genesis and tradition in language and nonlinguistic signs. It denotes slavery, proscribed freedom, proscribed sexuality, inferior voice. In summary, the black male is the slave or servant who is the antithesis of the reason, civilized development, entitlement, freedom, and power of white men, and he never learn

the civilized use of language. His voice is unreliable; his words fail to signify his humanity. He also preys on civilization and represents bestial, contaminating sexuality. Clearly, Western culture must confine the black male to roles and places befitting his inferiority, and/ or it must punish him, and even brutalize and kill him, for his criminality and reprobate character. (3)

The idolization of Eurocentricity, creates a colonized mentality. Due to the generationally ingrained concept of Calibanic discourse and Black Eurocentric Savior, “it is always there, even when those who use the language and respond to signs and symbols are unconscious of it. It is part of language, but it resides in physical signs, too” (3). This mentality prevents the colonized individual’s appreciation for the intrinsic values rooted in African diasporic culture.

Calibanic Dialogue and the Black Eurocentric Savior in *The Tempest*

Bryan Reynolds and Ayanna Thompson’s “Inspriteful Ariels: Transversal Tempests” makes a comparison of good and evil in regard to cultures that serve Shakespeare’s protagonists in *The Tempest*. According to the authors, *The Tempest* is an “...exhortation on early modern (mis) understandings of racial differences, and an expression of patriarchal power...” (189-190). Essentially, Ariel’s representation of the indigenous spirit of the island that humbly serves Prospero illustrates Reynolds and Thompson’s suggestion of means of control present in this play. The control is apparent as

Ariel and Caliban are specifically designated as slaves before the play begins, and Prospero becomes a self-professed imperialist in the first lines of the play.... Ariel

gains freedom in the end of the play: freedom from authorial control and identification. (196)

However, throughout the play, this control is the model used in order to dominate a people. Ariel is Prospero's spy, and his "Prospero's eyes and ears" as a minion. Ariel is a "spirit," similar to the distilled "spirits" Trinculo and Stephano use to tease Caliban into a frenzy of submission. Ariel gives Prospero virtually godlike power in Caliban's mind when the original power was with his mother Sycorax who trapped Ariel, prior to the Neapolitans' (Prospero and his daughter) arrival. In that sense, the submissive indigenous or supposedly "savage" spirit Ariel supplants the power of the spirit of intrinsic freedom, represented by Sycorax and Caliban.

While Reynolds and Thompson discuss the representation of Ariel, Lewis Gordon provides insight/ analysis of the Black man constructed by the colonizer. Gordon's analysis is relevant to the plight of Caliban and all people. The depiction of Caliban informs that Calibanic discourse is present in many of the stereotypical characters in American and Western literature. Gordon suggests that Whites are uncomfortable when interacting with superior people of African descent; therefore, Whites prefer characteristics that reflect the black person as inferior. Gordon uses Fanon's *Black Skin, White Masks* as a source of reference when he writes "...Eurocentric society cannot see black *adults* and do not know what it means for black people to be 'normal.' Blacks seek to become men and women, but they find themselves locked at a level below that status in the white world" (28). Therefore, a slavish person is preferred by the colonizer, which is why stereotypes related to Caliban include the black buck (over-sexed and violent), the coon (mimics educated white men, a clown), and in some respects, the pickaninny, (a

seemingly idiotic, mischievous Black child). These stereotypes are extensively examined/analyzed in works by W.E.B DuBois, Frantz Fanon, and Paulo Freire, and Cornel West. West represents scholars who have sought understanding of, not necessarily agreement with, the oppressive and oppressed groups' perspectives. In "African-American Philosophy, race, and the Geography of Reason," Gordon suggests that the exposure to the stereotypes and the existential philosophy that the above authors present serve as "exploration of the contemporary human condition, such as oppression as an attempt to eliminate a genuinely human world..." (30). Perspectives of self-governing groups concerning the dominant or majority culture and the majority perspective of minority populations share a convoluted relationship. However, with growing, populations of color, it is the perspective of Eurocentric value and its relationship to a plurality that is further polarized with regard to numerous themes in Afrocentric African American perspectives.

One major theory frequently applied to post-modern African American literature is Paulo Freire's theory of the "pedagogy for liberation," which proposes that education and culture must serve all people to deter the formation of a hierarchy, which is important to Gordon's point:

most academic institutions, including, unfortunately, many regions dominated by people of color, ... [hold a formula that] Colored folks offer experience that white folks interpret. In other words, formulating theory is a white affair.... [T]heory is white as experience is black. We see this from even colored theorists who prefer to examine the world of color through [white philosophers]... instead of through the resources of thought offered by [black philosophers].... (37)

Consequently, stratified hierarchies exist based on affluence rooted in withholding information from specific demographic groups or discouraging pursuit of greater educational development through misinformation; this theme is evident in *The Tempest* based on Caliban's subjugation when he is misled to believe his salvation is through the leadership of Trinculo and Stephano in the physical sense and Miranda and Prospero in an ideological sense. Considering the base (lowest, physical) to ideological (highest, psychological, cognitive) presentation of characters similar to Caliban in American literature, parallels have been established between Caliban and the plight of African Americans and Afro-Caribbeans. Caliban represents the conquered indigenous people; Caliban symbolizes colonized individuals who forfeit their freedom to learn from Europeans, relinquish their Africanness, and allow themselves to be indoctrinated. The colonized are also controlled by technology (weaponry, medicine) and faith.

Gordon analyzes Paget Henry's *Caliban's Reasons* to comprehend specific aspects of culture, history, tradition, and liberation in Afro-Caribbean culture and self-perception with regard to emancipation and sovereignty. Gordon disagrees with the perspective that Caliban does not represent dominated people of color, namely Africans. While the initial presentation of the characters in Shakespeare's work are a reflection of British and other European cultures and their interpretation of non-European people along racial, ethnic, gender-based, religious, and sociopolitical lines, Caliban is still presented as a deformed savage, based on his descent from the devil and Sycorax, who is from Algiers, thus African, conquered by the Christian Neapolitans. Christian Europeans conquering and enslaving indigenous people of color is evident in the characterization of Caliban; hence, the use of Caliban-like characters in literature explicitly represents

African cultures under colonialism, slavery, peonism, segregation, disenfranchisement, and post-modern social stratification (1-57).

Jose Martins' "Negriticeness: A Metaphor for Intercultural Identities in African-Descendant Literature" notes that black characters in numerous, multi-genre works represent the clash and parallel of European and African cultures. Caliban and Ariel are two characters that represent the expectations of African (Caliban) or subservient members of color (Ariel) within Eurocentric society: "Ariel's alliance with Prospero [as Ariel's] adherence to the European colonizer's project to dominate the island...[whereas Caliban] affirms his love for 'the African Parent', thus subscribing to negritude, when he decides to confront Prospero's wish to become the owner of the island" (291-292). Essentially, Ariel represents full assimilation and submission to Eurocentric society; however, Caliban represents closer in proximity to what enslaved, colonized people felt in regard to what they did to survive and how the conqueror should fear or be wary of the conquered people's strategies to thrive by taking advantage of the conqueror's "magic" (technology) and "beliefs" (religion). Subsequently, as history continues to unfold, characters such as Ariel and Caliban will remain in the sociopolitical minds of people of color responding to the roots, outcomes, and evolution of white privilege in various Western societies.

Victor Anderson's *Beyond Ontological Blackness: An Essay on African American Religious and Cultural Criticism* challenges what he deems as "ontological blackness," which he defines as "a philosophy of racial consciousness" (14). Furthermore, ontological blackness creates an "unresolved binary dialectics of slavery and freedom, negro and citizen, insider and outsider, black and white, struggle and survival" (14)

among people of African descent. This binary conscious is reflective of the imposition of the hierarchy of affluence by white society. Black people would ascribe to notions of beauty and abundance set by Eurocentric society; historically, African American culture, specifically, defined itself:

in relation to theories of African aesthetic consciousness inherited from the European Enlightenment and Romantic cultural philosophy.... The cultural philosophies of African Americans from the early nineteenth century to late twentieth century would justify themselves in terms of both influences, and hence in terms of a blackness that whiteness created. African American critics have tended to define themselves by the metaphysical determinants of white racial ideologies. (Anderson 61-62)

Supplanting Afrocentric values for Eurocentric values among Black people generated self-hatred and lack of unity; this promoted division among people of African descent. Anderson argues that only opposing the tragic racism ignores means to expand and diversify intrinsically as a culture. Instead, people of African diaspora should focus on responding to the erroneous, extrinsic categorization of Blackness by external races and cultures, primarily White Americans.

Anderson argues that the criticism of culture compares with criticism of religion. Therefore, how a culture continues to perceive its origin and purpose theologically reflects how culture sees itself. Anderson conveys that “religious criticism is a form of cultural criticism and therefore a culturally descriptive and constructive activity. It attempts to disclose those emancipatory aspects of individuality” (38). Essentially, religion functions to facilitate the development of sociopolitical, educational, and

technological advancements. This interpretation and development expands or contracts the sovereignty of a culture based on how religion operates within the culture itself. Hence, Black culture needs to focus inward in order for it to evolve beyond the stereotypes that developed from relationships between Blacks and Whites in decades to centuries' past.

Schmitt-Kilb's "Envisioning Cultural Imperialism and the Invention of English Literature in Elizabethan England" addresses the fact that English literature, unlike other European literatures, primarily centers on how European culture overshadowed conquered cultures with a seemingly folklore-like approach, which is present in works like *The Tempest*. Schmitt-Kilb suggests "from a historical European perspective, the languages of Europe were enriched, or contaminated, depending on the perspective, rather than conquered by the English language in a reciprocal historical process..." (102). This European cultural tradition lies in the use of common language which stratified race and engaged new cultures from Eurocentric fabricated folkways. Interacting with other races prompted Whites to feel that they were the leaders in a pluralistic culture which Europeans believed they had established alone. Schmitt-Kilb establishes that "cultural nationalism [or ethnocentric perspectives in sociopolitical issues] and the accompanying ideological set pieces of culture and linguistic imperialism gain contours in early modern England" (90) and have a subjugating approach to members of society who differ from the ruling authority. This concept of linguistic imperialism is established in Shakespeare's *The Tempest* regarding the relationship between Prospero (as the explorer-conqueror) and Caliban (the 'indigenous'-conquered-enslaved) (90, 100-102).

Continuing the discussion of subjugation through rhetoric is Abraham Romney's article, "By 'inevitable association:' Latin American modernist anti-rhetoric and the inescapable figure of the rhetorician". Romney assesses Jose Enrique Rodo's "Ariel." Rodo's assessment of Ariel proves to be another path of Calibanic dialogue in literature. Rodo speaks in reference to racially mixed Latinos and aboriginal nationals under Spanish rule during colonialism, which Rodo uses to connect to Ariel's character. Within Rodo's essay "Ariel," Prospero, a representative of the education system, gives monologue and stands "next to a bust of Ariel and deploring the Calibanism or materialism of the United States. The youth of Latin America, to whom the thin volume is dedicated, are to follow Ariel's flight to obtain a harmony between action (the real) and thoughtful contemplation (the ideal) ..." (13). The placement of characters and Prospero's monologue present Ariel as oppositional to Caliban as a slave; Caliban serves as a manifestation of American materialism evidenced in slavery, consumerism, and destructive forms of capital gain. Symbolizing Eurocentric power, Ariel is revealed as subjugator, a model of what Europeans' expectation of Latino and Afro-Latino people; however, Rodo also suggests that "Arielism promises to harmonize good taste with modernity in resistance to utilitarianism" (13). Romney's critiques Rodo's aspiration to implement a nonessential desire to connect current rhetoric with literature, using Shakespeare's Ariel as an example, which will change the manner in which modern society will view systemic traditional academia.

Lawrence Buell's "Postcolonial Anxiety in Classic U.S. Literature" states that Caliban was, and remains, a cultural icon that arose from literature as a symbolic representation of the Caribbean as a destination of riches and raw materials--the gateway

to numerous riches that were uncultivated by indigenous cultures considered uncultured, and, thus, unequal to the natural resources for European exploitation. Buell states that by “the mid-nineteenth century... (society viewed) Caliban as a figure who was elevated to hero status especially by third world and above all by Latin intellectuals” (203). Caliban morphed into numerous allusions to the land and people who were indigenous to and later enslaved to reap the resources and riches of the New World for European interests. This concept has transfigured Caliban from the foil of Shakespeare's tragicomedy into a celebrated, as well as detested, symbol or symbolic hero of nations and cultures of color throughout the New World, primarily in the Caribbean, Mesoamerica, Brazil, and the United States among African, Caribbean, and Latino-Hispanic cultures. Although when Hispanic cultural enthusiasts “began deploying *Tempest* imagery fifty years later, they did so not only against Calibanism but specifically against blundering Yankee culture” (204).

Alden and Virginia Vaughan's *The Tempest: A Critical Reader* notes that Caliban is the embodiment of banishment from Africa to a far-off island (in the New World, an unknown land) by way of his mother, Sycorax. Sycorax is expelled and exiled from Algiers (Algeria, Africa) for her works of sorcery (1.2.262-269). Caliban is the innocent survivor on the island where his mother had been banished. It is no fault of his own that he is the son of a witch and Satan (3). The comparison between Ariel and Caliban is based on concepts of exploration, colonization, and subjugation of a utilitarian workforce controlled through indoctrination of the conquered civilization.

The problem for Caliban is that he is deemed as irredeemably evil (beyond his control). There is a presumption of superiority and the knowledge of his innate evil

supposedly ensures all Neapolitans from the highest to the lowest are superior to Caliban because they are aware of his inferior nature. With relationships Caliban has with and Miranda, Prospero, Stephano and Trinculo in *The Tempest*, the argument that Caliban does not represent an African or African-Caribbean is intelligently dishonest (Vaughan and Vaughan 3, 4).

Antonio Gomez-Moriana and Mercedes Duran-Cogan's "Chapter 12: Caliban in Aztlan: From the Emergence of Chicano Discourse to the Plural Constitution of New Solidarities" analyzes *The Tempest* as a story that essentially is exploration-based fiction, a narrative of Old World clashing with New World, Eurocentric civilizations clashing with the barbarism of the uncivilized world outside of Europe or Eurasia. According to Gomez-Moriana and Duran-Cogan's analysis, "Caliban- an anagram of the Spanish *canibal*, which is itself a deformation of the Amerindian *caribal* used for the inhabitants of the Caribbean islands- is the ultimate colonized subject" (321). Gomez-Moriana and Duran-Cogan consider this self-destruction a paramount concern in "Calibanesque discourse," which is "a modality of identity discourse representing a collective that has been formally decolonized but which nevertheless continues to be oppressed by imperialism or, in other words, by western neo-imperialism" (321). The definition of "Calibanesque discourse" closely resembles James Coleman's Calibanic discourse. The Caliban theme is evident in the similar histories of African and Amerindian history. Both of these amalgamations of diverse nations, tribes, and cultures are placed on the periphery as secondary in Western history based on the European attempt to structure the retelling of history to serve Eurocentric interests and perspectives as a means of sociopolitical, religious, and cross-cultural domination.

Peter Holbrook's *Shakespeare's Individualism* states that Caliban does not stand for freedom but appetite, "and appetite, as understood by classical, medieval and Renaissance thought, implies servitude" (204). Appetite without a sense of control falls prey to the source of satiation that is controlling. Arguably, Caliban is presented as an abuser of his freedom or not fully competent in regard to how best to rule himself; therefore, as Holbrook presents, Caliban "[is] fit for slavery," (205) based on his resistance to civilization. However, Caliban has his own sense of civilization and is not naturally set on disrupting other cultures as Prospero's culture did. It is Caliban's culture that is deemed uncivilized and beneath Prospero's culture which condemns civilizations that do not share or match the supposed superiority of the Neapolitans and believes these juxtaposed societies should naturally serve Prospero and his people (204-207).

While magic and alcohol play a role in the mentality of Caliban, Holbrook gives further clarification on what he believes is the mental state of Caliban when he conveys that "Caliban thinks in terms of hierarchy and domination. From the beginning of his alliance with Stephano and Trinculo [despite the alcohol] his language is servile..." (204). The psychological manipulation and degradation creates a disposition where Caliban "never imagines himself without a master, only with one who will more readily pander to his [colonizer deemed] bestial nature" (204). The abasement of Caliban's manhood reflects the mental ignominy present within James Coleman's text.

James Coleman's *Black Male Fiction and the Legacy of Caliban* illustrates that Caliban is understood to be indigenous to the land, yet even he is not indigenous to his land to the land he claims in the play, and his mother is of African heritage. Prospero deems Caliban's culture and language as brutish grumbling which Prospero cannot

exploit or use to control Caliban. Coleman conveys that “the language that Miranda gives Caliban forces his definition in her terms and in Prospero’s: Caliban/ cannibal- the savage brute whose ‘purpose’ is enslavement” (2). The intention of teaching Caliban Prospero’s language is to indoctrinate Caliban in Prospero’s culture and how Prospero’s culture sees Caliban. As Caliban succumbs to Prospero’s manipulation, he is only able to express his discontent through curse words, as he is unable to “redefine himself, because the language essentializes him and prevents redefinition” (61).

Paget Henry’s *Caliban’s Reason: Introducing Afro-Caribbean Philosophy* presents a composite summation that Calibanic dialogue has become a topic of interest in academia. This phenomenon may lead to Caliban Studies, which is greatly exhibited in Henry’s text. The focus that correlates with the dissertation is Chapter 3, “Frantz Fanon, African, and Afro-Caribbean Philosophy,” which Henry focuses on “the impact of the philosophical aspects of the Caribbean tradition of thought on Fanon and the impact of his philosophy on that tradition” (68). Henry conveys the manner in which Fanon combats standards of philosophical interpretation of racial and colonial perspectives in the Afro-Caribbean community, which “placed ontology squarely on the table and answered them in existential and historical terms” (70), meaning all aspects of personhood, cultural doctrine, and historical appreciation were brought to the Afro-Caribbeans’ awareness. However, Fanon’s attempt to decolonize the people was unsuccessful, as “a case of Caribbean philosophy operating without an adequate awareness of its identity and history” remained (70). Caliban and Prospero are reflective of Afro- Caribbean nation because as

African culture increasingly lost value and the identity of the Afro-Caribbean moved slowly from being Akan or Yoruba to the pathology of Caliban. At the same time, European culture increased in value, and the European identity moved from the adventurous Robinson Crusoe or Faust the developer to imperial Prospero. (73)

Therefore, Henry's assessment within the text directly correlates Fanon's theory on colonization to Caliban and Prospero. The correlation further illustrates that the relationship between colonizer and colonized is difficult to obtain. How Caliban looks, speaks, and acts are foreign to the Neapolitans; thus, the Africans are negatively judged by Europeans for their evident physical differences and cultural idiosyncrasies. This judgement conditioned the Afro-Caribbeans to submit to subjugation within religion, creolization, Caribbean culture, and Caribbean intellectual tradition, which Fanon analyzes the "Afro- Caribbean psyche to new philosophical depths" (80).

William Oddie's dissertation suggests that during the Victorian Era, Thomas Carlyle and Charles Dickens parallel the symbolic and actual African characters that survived the 18th and early 19th centuries on Caliban. However, followers of Dickens must face the unpalatable fact that his views about black and brown people, though humanitarian at the beginning of his career, grew progressively more illiberal, and that his utterances on the subject on more than one occasion, reached depths of savagery never plumbed by Carlyle.... (342)

This Calibanic characterization of the African as well as many Caribbean and Amerindian (North and South American) individuals were represented by the concept of the "Noble Savage". According to Oddie's recount of Dickens's definition of the "Noble

Savage”, the “savage” is a “wild animal with the questionable gift of boasting; a conceited, tiresome, bloodthirsty, monotonous humbug..., [and the] negation of civili[za]tion and progress” (345). If Caliban is the foundation of the “Noble Savage” through Dickens’s lens, then much of Dickens works uphold subjugation of people of African descent, which Dickens proves when he conveys that “the West Indian negro is inferior to the white man, and... should be forced to work in obedience to his white superiors” (347). The intention behind Caliban as a character may not have been solely to refer to Africans originally, but the intention was to reflect on the people of color as indigenous and slaves, and the populations that descended from them as Calibanic is evident.

Calibanic Dialogue and the Black Eurocentric Savior in *Oroonoko*

It is the progression of Caliban as a symbol of the African conquered as a noble savage which evolved into the characterization of Aphra Behn’s *Oroonoko* with the attempt to present the psychological and cognitive changes that took place within the African slave from the highest point of power to only receiving power at the expense of embracing servitude to oppressors who gave power as they saw fit. This not only redefines the African but redefines how the African perceived him or herself within a utilitarian, socially-stratified society based on a hierarchy of servitude, limited freedoms, and fallacious superiority. There is a clear line drawn between Elizabethan and Restoration perspectives of the African in the Americas with the comparison between Shakespeare’s *Othello* and Aphra Behn’s *Oroonoko*; however, other works such as Alpaslan Toker’s (2015) “*Othello and Oroonoko: As Noble Heroes with Similar Tragic Ends*” illustrate the common variables of “racial prejudice, internalized ideology of

dominant culture, unrestrained jealousy and unconsummated love” (Toker 33) within the these literary works. *Othello*, although not used in my dissertation, is used as a point of reference and briefly discussed. Both the play and the novella feature men who are African and, at some point, men in power. However, Othello is a Moor, married to a Sicilian woman legally, and a military commander.

Oroonoko, though once in line to be king of his country of Coramantien (considered Ghana), is enslaved and then celebrated as a noble savage with an African slave woman as his wife among fellow slaves at the expense of his self-dignity and independence. Though envied, Othello is known as originally a governor over Cyprus and later general of the Venetian army. Similar to Caliban, a prominent Shakespearean character Othello takes on a place in white society and embraces his attraction for white women with the marriage to Desdemona. However, unlike Caliban, he is not subservient to Europeans; he rules over them, yet he is still victimized by the deception that Caliban undergoes in the form of receiving lies. The connection between Oroonoko and Othello are important to this dissertation because Shakespeare serves as the foundation for this dissertation’s research, and like Othello, Oroonoko refutes Eurocentric regime, causing him to be the anti-Black Eurocentric Savior. Regarding Oroonoko, he is given the false moniker of Caesar mockingly by his slave master, Trefry; yet, Oroonoko, like Othello, is a Black warrior endowed with the skills and capacity to lead. Nevertheless, Oroonoko, similar to Caliban, is drawn deeper into white culture (British) as far as being given more freedom or means to experience white society only if he agrees to further become servile. In that sense, Oroonoko represents the fact that Africans were not naturally servile; they

had to be psychologically and physically chastised and convinced they were secondary to Europeans; they had to be broken (Toker 33-41).

Oroonoko is similar to Caliban in his deep-seated self-loathing and seeks to destroy his captors such as the Captain (who tricked and kidnapped Oroonoko), Trefry (Cornish slave owner), and the sinister Governor Byam. However, unlike Caliban seeking the support of Trinculo and Stephano to kill Prospero, Oroonoko takes the strategic but tragic path of Othello. Oroonoko's leadership personality is undermined by Behn's racialized perspective of the proud African but no match for the power commanded by Governor Byam, the main focus of Oroonoko's impetus insurrection. Nevertheless, much like Othello who faces his death honorably in his mind, suicide, Oroonoko has a cruel demise. The Irishmen, Banister, violently hacks him to death as Oroonoko endures in silence. This silence signifies the inability of words to express the anger, insult, and physical shock of the vicious attack. In essence, Behn uses Oroonoko as a symbol of the collapse of Surinam as a British colony that fell to the Dutch. In the text, the Dutch are considered barbaric with their prisoners which Behn symbolizes in the characterization of Banister and his attack upon Oroonoko (Toker 33-41). In that sense, Oroonoko is a perfect embodiment of the Black Eurocentric Savior, a symbol of what good would have come from Africans working for a Eurocentric power in South America.

Neither Behn nor her audience saw Oroonoko as regal; he was perceived as evil enough to be feared but still respected as an entity that threatens white privilege. In that sense, the drive in Oroonoko has to be broken and destroyed. Oroonoko's sense of honor, strength, and dignity must diminish so that he can conform to Eurocentric culture which, through religion, will bring him salvation and peace as a Christian in any Eurocentric

society. Therefore, in order to be an obedient Christian and excel as an African in Eurocentric society, the demand to relinquish the very sense of freedom and self-definition that established Africans within their conglomerate of cultures versus how Europeans saw them and sought allegiance from Africans within a socially-stratified utilitarian society is necessary.

Furthermore, Nabila Islam's Master's Thesis *Postcolonialism in The Tempest & Oronoko: Issues of Race and Power* states that within both *The Tempest* and *Oroonoko*, African consciousness, with regard to maintaining culture and stability despite pressures from the European world is a force that racist individuals feared. The fear Europeans had was not only during the colonial era but the Post-Colonial era and even in the present time. Even as a leader, Othello still has a status looked upon as inferior by the men of Venice based on Othello's immutable status as a Moor (an Afro-Asiatic Muslim). Both narratives draw attention to foci addressed by Frantz Fanon concerning post-colonial issues in which power and influence remain within the structures of the former colonial nations and cultures over the more indigenous cultures. Islam echoes Fanon's theory to the colonized individual: "the complexities of Black psyche developed by the colonial environment...reveals White men's use of language that results in oppression of the Black mind....The more the black becomes a master of white man's language, the more 'human' he gets" (6), which is reflective of the discourse that helps create the Black Eurocentric Savior. This power is external to the ruling demographic within the language, knowledge (technical prowess), and concept of power in regard to social advancement and development of the indigenous or originally subjugated cultures themselves.

In addition to the complexities of power shifts illustrated in Islam's work, Alexis Wolf states that Oroonoko embodies the notion of nobility as universal in the eyes of Eurocentric writers such as Behn in "Oroonoko: The African King of England". Behn imbues the character of Oroonoko with similar attributes understood as majestic in European rulers (whom Oroonoko opposes.) In that sense, with the exception of the mercy killing of Imoinda and her and Oroonoko's unborn child at Oroonoko's hand, Behn reveals her ignorance of Afrocentric concepts of honor, leadership, and power, and she creates an image of Oroonoko that is not accurate. Wolf suggests that "the utilization of metaphysical aspects of Oroonoko's saint-like persona undermines the aspects of realism that exist in the text. Behn paints her hero [Oroonoko] in an unrealistic portrayal of veneration that separates him from everyone else and gives him an aura of holiness" (9). While the act of mercy killing as salvation and honor is not African, it is foreign to most of the concepts of honor among the British and other Europeans. Wolf illustrates the manner in which Behn creates a false narrative of Oroonoko to reflect the political agenda of the English monarchy; this illustration connects "Oroonoko's dominion within his indigenous society to a correlation with that of what she believes should be embodied by the monarchy in England" (13). The intent is to use Oroonoko to express political agendas, injustices, and the need for liberation from oppression; instead, it highlights "racist cultural perspective from which Aphra Behn was narrating" (13). Although Behn strives to create a different lens for readers to view Oroonoko by dividing him "from his own race to such a degree that he begins to represent a for of natural nobility" (13), Wolf believes it is evident that Behn also conveys the method necessary to break down the

African to only be rebuilt into the Eurocentric perspective of the noble and controllable savage.

Kamille Stanton and Julie Chappell's chapter six "Anglo- African Noble Death versus African- Anglo Freedom: Aphra Behn's *Oroonoko* (1688) and Olaudah Equiano's *Interesting Narrative* (1789)" states that the problem with *Oroonoko* is that *Oroonoko* has accepted the belief that captured Africans are simply objects of trade. He is already familiar with the traders and thinks his status separates him from those "objects of trade". *Oroonoko* only openly embraces the idea of defeating the dishonorable Whites once he is tricked, captured, and enslaved. In that sense, Behn presents *Oroonoko* as the African who allows the sale of his own people or related people, as he is familiar with trading Africans:

[*Oroonoko* was] received at court with all the joy and magnificence that could be expressed to a young victor, who was not only returned triumphant, but beloved like a deity, than there arrived in the port an English ship. The master of it had often before been in these countries, and was very well known to *Oroonoko*, with whom he had trafficked for slaves, and had used to do the same with his predecessors. (Behn 27)

Stanto and Chappell speak about the concept of developing Afrocentric thought-a term coined by Molefi Asante- during the period in which *Oroonoko* was written. *Oroonoko* exhibits Afrocentric thought because the Amerindians have grades of hair similar to Europeans and skin lighter than Africans and their descendants, there is a pitting of one race against the other under the subjugation of the Whites, essentially inspiring racial clashes between Amerindians and Africans and discouraging any form of integration for

fear of biracial “mongrel” hordes overrunning the structure that superior Europeans intended to maintain (Stanto and Chappell 81; Borrell 16). *Oroonoko* represents Africans’ awareness of this game, which is the plot to isolate and further subjugate Africans; however, *Oroonoko* sustained great losses and experienced a horrific death, which strongly suggests Behn may not have completely support resistance against European tyranny. Although, Behn does use *Oroonoko*’s dismemberment as symbolism for deconstructing the concept of nobility, independence, and the minimal amount of equality the Africans felt toward Europeans under Eurocentric subjugation (Stanto and Chappell 81; Hughes and Todd).

Oroonoko serves as a moral lesson in how to govern people by engendering a false sense of balance in a stratified society where even slaves are valued for their nobility. Nevertheless, *Oroonoko* reflects the ploy to coerce a number of Africans to believe their servitude is predestined and that African independence is evil and unnatural in a changing, colonial world. Matthew Fike’s “Shadow Dynamics in Aphra Behn’s *Oroonoko*” continues the discussion of inequality and injustice due to colonialism as he quotes Carl Jung stating that “that the manifestations of the collective unconscious [in literature] are compensatory to the conscious attitude, so that they have the effect of bringing a one-sided or dangerous state of consciousness back into equilibrium” (Jung 152 as in Fike 1). True, the concept of colonialism involves slavery and the destruction of indigenous culture through genocide, rape, lynching, and indoctrination into sociopolitical and socio-religious concepts of stratified subjugation, yet Behn attempts to establish balance between understanding the African and how best to control him humanely, which is a clear paradox in itself (Mariano 559). Fike examines Behn’s acts

of “feminist deconstruction” in Behn’s depiction of Oroonoko (Fike 1). In this sense, the reader is able to “understand the tragic impulse that results when anima [life/ women] and shadow [darkness/various male characters] are projected rather than integrated” (1). Fike suggests the “life” of Oroonoko resides within the women characters, while the male characters cast shadow upon him; anima and shadow are purposed kept separated. Through the feminist deconstruction lens, Fike suggests that Whites, including Behn, project their fears of black men onto Oroonoko, and “there is no ‘blacker and denser’ object of projection in the novel than Oroonoko himself... [and] the blackest of the slaves is a likely target for most brutal kind of male shadow projection” (3), which leads to Oroonoko’s demise. Behn does not see Oroonoko or the other slaves as equal but as complex individuals who the British and other Europeans must indoctrinate with Eurocentric perspectives in order to “better” of the world through European advancements.

The betterment European colonialism promised starts with the implementation of Christianity as a means of control and brainwashing; Behn presents Oroonoko as a precursor to the Black Eurocentric Savior in that he is a Black Savior of African independent thought that is majestic but has no place in European society. Oroonoko does not realize he “is projecting his own anima[life] and shadow” (5), which reflects the “relationship between essentialism and projection” (5). Oroonoko reflects anima because he “heeds a good woman’s love” (5), yet still “enslave lower-class Africans” (5), which is a reflection of his shadow. His projection of his anima, defined as the “feminine principle in men,” contributes to his demise. Therefore, the “independent” African must meet a destructive end. However, his death is also detrimental for the Europeans because Behn

presents the idea that African independent thought brings out the determination of Europeans who fear the power and prestige Africans possess within themselves with Afrocentric focus versus Africans who are easily controlled once they have a European focus. In other words, Oroonoko is a lesson in not allowing oneself to become a savage individual who strives to conquer nor become the individual who subjugates a “savage” (Fike 2-11). The independent African is symbolic of previous incarnations of the enemy of Europe embodied in Hannibal who attacked Rome from the Alps upon elephants. It is this timeless presentation of “us versus them” that permeates Eurocentric rhetoric vis-à-vis racial purity, separation, and stratification needed to maintain the superiority of Whites and thus enable white privilege to go unchallenged by a socially, politically, and economically equal people of color such as the African Americans and Afro-Caribbeans, feared as rival ethno-cultural civilizations (Ferguson).

Oddvar Holmesland’s *Utopian Negotiation: Aphra Behn and Margaret Cavendish* suggests that Behn’s portrayal of Oroonoko is based on tragedy despite Oroonoko's actions. The king of Coramantien, Oroonoko’s grandfather, represents the weakness within African monarchies that Europeans attributed to the lack of insight into civilization and diplomacy, when in fact Europe has been the only continent of nations to spread its wars to all inhabited lands of the world in recorded history previous to the Second World War and the hegemony of Imperial Japan. Nevertheless, the king’s irrational fear of Oroonoko’s potential usurpation of his power through the marriage with Imoinda sends Oroonoko’s ill-fated love into slavery in Surinam. Carefully, Behn crafts a means to prove Oroonoko’s nobility does not protect his innate African naiveté to the evils and greed of the British. However, the belief that slave life will better the royal

slave is propagated through Oroonoko's seemingly subconscious will to be captured and taken to Surinam. This shows Oroonoko as having some instinctive drive to disregard his fellow enslaved countrymen in Surinam and his own well-being as a free man for the sake of tragic "African" love with Imonida (Homesland 228).

Black Eurocentric Savior in *The Marrow of Tradition*

Similarly, it is love and race as well as gender that serve as the basis for Charles Chesnutt's *The Marrow of Tradition* and the number of Black Eurocentric Savors within its pages. Norman and Williams' *Representing Segregation toward an Aesthetics of Living Jim Crow, and Other Forms of Racial Division* states that *The Marrow of Tradition* literally presents racism as the marrow or core of American life, even beyond the family ties between Janet Miller (the biracial, "mulatto") sister of Olivia Carteret (the white debutante). Both Janet and Olivia are married to men well respected in their given cultures. William Miller is an African American physician; Major Carteret is the owner of a newspaper and has Confederate military experience. Nevertheless, even during the massacre, the willingness of Dr. Miller to assist in saving Dodie, son of Olivia and the Major, while the Major's militia sacked, raped, lynched, and attacked the Black citizens of town, as well as Olivia's vehement disgust for Janet and Janet's blind attachment to Olivia, reflects how racism as a sociopolitical institution warped every aspect of American culture, primarily through segregation and the fallacious concept of separate but equal. Chesnutt's works represent "a crucial pivot in American cultural life regarding Civil War memory and African Americans' fight for both full citizenship and freedom from prejudice" (McKnight 62). The United States' success has always been based on a unified 'diverse' people, not frivolous concerns about miscegenation (Jackson 87). It is

here where Chesnutt shows Janet and the Dr. Miller as representing Blacks obsessively willing to cater to or appease white approval at the expense of their community literally being destroyed around them; the Millers, in that sense, are Black Eurocentric Saviors (Chesnutt 329).

The only reason that the Millers ignore the massacre is for Janet's familial interests in Olivia and Olivia's positive acknowledgment of Janet as her "sister" versus simply an illegitimate "Negro" girl born of her father's lust for Black women. The Carterets ignore or rather suspend their hatred and reckless behavior in the massacre because only the Millers and Mammy Jane are the means to save the life of their child, Dodie; they have no choice but to acknowledge the Millers as people, as citizens, as family despite the race riot continuing (Fraser 363-385). The level of suspense Chesnutt creates to address the amalgamation of internal and external conflicts the Millers and Carterets experience both separately and together is best established by Dr. Evans' statement to Major Carteret about Dodie's worsening condition before seeking the assistance of Mammy Jane and Dr. Miller; Major Carteret asks if Dodie is still alive. Dr. Evan answers, "There's time enough, but none to spare" (Chesnutt 329; Norman and Williams). Dr. Evans makes this statement because he believes Dodie's life can be saved, but there is not much time left for this child to survive if they work quickly; otherwise, Dodie will die.

Dean Williams' *Charles W. Chesnutt and the Fictions of Race* notes that Dr. Miller represents the image of African American men as heroic versus the distinct villain or foil based on historical narratives by men such as Frederick Douglass, who is not a villain, but may be perceived as one within white audiences of that time. Douglass was

not solely an abolitionist and leader in the “Negro Suffrage” (pre-Civil Rights) but was also a folk hero, regarding his daring journey in self-manumission from the antebellum South. In *Marrow of Tradition*, Chesnutt uses similar aspects of heroism to give Dr. Miller the realism that white and black audiences would be familiar with whether they were a fan of Douglass or not. The problem is that Miller is a central figure of importance in his community and leader of his family, yet the purpose of his importance becomes his struggle (despite the protest of the Carterets as well as white doctors) to be allowed to perform some medical assistance to save the life of Dodie while his townspeople are massacred. This is a primary example of the Black Eurocentric Savior. Moreover, as Dr. Miller slowly refocuses his attention on his community, his wife Janet does the opposite, placing focus again on her desire to be acknowledged by her sister Olivia (Danielson 73-92). The saving of Dodie is the emotional factor that is the foundation of the Whites’ discontinuation of the massacre, simply because Dodie was being saved by the combination of Dr. Miller’s medical ability (Eurocentric in technology and origin) and Mammy Jane’s use of folk magic (rooted in traditional Afrocentric medicinal and spiritual practices) (DeSantis).

Gene Jarrett argues in *Representing the Race: A New Political History of African American Literature* that *The Marrow of Tradition* serves as a reminder and lesson in what happens and how all parties suffer in race riots. Chesnutt’s intention is to antagonize white audiences only on the surface; he uses the antagonization to draw them into the story and presents ‘shades of gray’ where not all Whites are completely evil; many change following some form of trauma, and not all Blacks idly stand by as victims or act incompetent and inferior. Chesnutt presents Blacks as surviving only by walking a fine

line between armed resistance and fearful pacifism; both end in the demise of numerous lives. Therefore, Chesnutt frightens white audiences with the idea of what could happen if more Blacks were like Josh Green, a black man who fights against white domination, while characters such as Sandy make Whites comfortable because he submits to white supremacy. Chesnutt uses Miller as an example of African Americans in transition in America, and the need for Whites to realize Miller-like African Americans as valued assets if not simply fellow human beings. Regardless of his actual reception by White audiences, symbolically Dr. Miller personifies the Black Eurocentric Savior in that his efforts to save a white child does not prevent the death of black children as well as men and women in the very town he is celebrated by and expected to protect (Jarrett).

David Izzo's *Charles Chesnutt Reappraised: Essays on the First Major African Fiction Writer* shows how *Marrow of Tradition* addresses the African American in America following the end of Reconstruction and into the Progressive Era. It was understood that Blacks would be victimized the more they were equal to Whites in education and accessibility to financial resources for greater economic development. However, Chesnutt has characters such as Josh Green and Dr. Miller who self-discover their core as men and are not defined by how white society sees them, but by understanding themselves as descendants of a race wronged by slavery, arrested development, and the threat of virtual genocide. Nonetheless, Chesnutt produces complex characters such as Green and Miller to show how society and the nature of their resistance still met adverse or even fatal ends. On one hand, this satisfies many White readers who were not aware Chesnutt was Black and who were joyful in the demise of uppity "negroes". On the other hand, such Black characters show the white audiences

why to be wary and respect the people of the African American community who will lead because they do not fear even death (Rae 231; Robinson 61). Either way, Chesnutt summed it up best with his comment, “When every Negro has learned to read and write, unless the Constitutional guarantees of his liberty are maintained, some other means will be sought to preserve intact the power and prestige of the white race” (38). African Americans would continue to evolve sociopolitically, educationally, economically, and therefore, culturally, regardless of white supremacy; however, as African Americans grow, clashes would lead to losses not only for Blacks but also for Whites. Racism needed to be discontinued, but it was the core or “Marrow of Tradition,” the nature of what America was at the time (Izzo).

Elizabeth Duquette states that *Marrow of Tradition* posits that to stay in one's place is an agreement to self-subjugation in a stratified society. Moreover, the message is clear that Sandy and Jerry represent the conniving or foolish among African Americans, and many African Americans do not agree with them, but they play the roles to survive. Sandy is in trouble with his church for cake walking, and he is also framed by Tom Delamere for the murder of Polly Ochiltree. Jerry turns Sandy in as the murderer of Polly Ochiltree when the murderer is Tom Delamere, which is later proven by Dr. Ellis (McWilliams 174). These acts lead to Jerry's death when he thinks he is safe, but in actuality, he is still a target of racial oppression. (Duquette 163). Chesnutt shows how Black Christians demonize simple acts such as the cake walk based on its African roots. Although considered secular and lustful, the cake walk has positive roots in African traditions, yet based on pursued allegiance with white Christians, the dance leads to Sandy's chastisement by the disciplinary committee church leaders. Similar to Jerry

(much later), Sandy is foolish in his attempts to thwart the onslaught of a white mob set on lynching Sandy whether he is guilty or not; it takes old Mr. Delamere to paternalistically save Sandy from the gruesome end Jerry meets. Due to such personalities, the Black Eurocentric Savors who would rather be victims of a racist society rather than standing up for themselves are presented as dead ends that Chesnutt felt African Americans would eventually reject in American society (Duquette 163).

Musser, Gaines, and Browser suggest that *Marrow of Tradition* presents various instances where the evils of racism are expressed in subtle ways. For example, Dr. Price shares his sentiments with his fellow white doctors that Dr. Miller should be banned from the operation, yet Dr. Price presents himself as a friend to Dr. Miller. Furthermore, while Jerry can be considered an “acceptable” Black by Whites because he is subservient and self-hating, he still is killed by an angry mob of white people. Major Carteret, Jerry’s boss, conveys that “the negroes have themselves to blame, — they tempted us beyond endurance.... I am not responsible for these subsequent horrors, — I wash my hands of them” (Chesnutt 703). It is then understood that Jerry is a character that Chesnutt presents to African Americans as an example that even submitting to racist platitudes will still lead to death; therefore, it is wise to take conscientious action (Musser, Gaines, and Browser 155). However, *Marrow* continues to be criticized by critics like William Dean Howell as a “distinctly negative” (Belluscio 76). On the other hand, Wright and Glass state that although *Marrow* was once not well-received by Whites, the novel takes a firm and unblinking stand on injustice toward Blacks by racist Whites; it requests Whites who sympathize to take action and join the push for better race relations and for Blacks to spread resistance against racism throughout the population nationwide.

William Ramsey's "Family Matters in the Fiction of Charles W. Chesnutt" argues that Chesnutt illustrates protagonists who could penetrate the "white-black dichotomy" established by white domination through the ability of mulattos, biracial Americans, to pass for white and to assimilate. Rued's Master's Thesis *Remolding the Minstrel Mask: Linguistic Violence and Resistance in Charles Chesnutt's Dialect Fiction* suggests that Chesnutt, in a number of ways, aligns his literature with the sociopolitical topography of America alongside the romanticized version of slavery and the Civil War to generate a Pro-Eurocentric, socially-stratified "paternalism" which would maintain black subservience under the guise of being benevolent and embodying Christian values. Chesnutt approaches the need for "de-stratifying" American society with plausible yet appealing tactics to Whites with the presentation of Black subservience, whereas Black militancy would lead to losses for both Blacks and Whites. However, Langston Hughes in the following Era of the Harlem Renaissance presents a clearer, more prolific, and Afrocentric perspective of unrelenting cultural development and self-expression.

Essentially, Chesnutt is a sociopolitical product of his time because he infuses social and political issues in his literature, "participates in the debate near the turn of the twentieth century regarding appropriate responses to racial prejudice" (McKnight 63), and his ability to pass, to be a black face behind a white mask (Fanon). Complete assimilation would not lead to a balanced blend of races as Chesnutt tried to express and embody; rather, it was a matter of affirming the definition of being an African American who intrinsically embraces African tradition and culture versus extrinsically living according to Eurocentric perspectives. In that sense, as an icon in literature who embodied a black man who could pass and thus defend white privilege, Chesnutt

recognizes the Black Eurocentric Savior within himself (Rued 30-43). Nevertheless, Chesnutt brings a humanizing value to African American characters that is not evident at the time in American literature. One major example of this can be found in “Dave’s Neckliss”. “Dave’s Neckliss” depicts the psychological breakdown of a slave due to self-hatred among other slave rivals and even within himself based on racist indoctrination into Christianity as a system of maintaining utilitarian subservience of African Americans to Whites (Rued; Swift).

Black Eurocentric Savior in “Dave’s Neckliss”

Swift and Mamoser argue that Chesnutt layers his plot of “Dave’s Neckliss” in a manner that affects not only the characters in Uncle Julius’ tale, but in his own life by making John and Annie lose their appetites. Kyselova suggests that Chesnutt’s use of the trickster character recounts the trickster god in West African cosmologies. The African spiritual history contains trickster gods such as Eshu (in Vodun) who seek to teach lessons through irony. The lessons received through irony impresses upon readers of “Dave’s Neckliss” who react to the barbarity and the psychological effects of slavery. These effects were still present in African Americans due to white superiority and its enforcement through religion, medicine, and mental anguish which ensured white privilege. It was white privilege that Chesnutt wanted White audiences to recognize as founded on white supremacy; furthermore, it was the idea of white superiority that would work against itself as a means of control. Where *The Marrow of Tradition* blatantly presented the aforementioned statement, “Dave’s Neckliss” is a blend of sociopolitical rhetoric about current events and the psychological effects of religious practice among slaves (1-12).

Edward Piacentino addresses the idea that “Dave’s Neckliss” presents the ability to turn a slave into an object of exploitation based on white privilege and white supremacy. Dave’s “sacrifice” of himself is an outcome of Eurocentric domination to fuel Black subjugation. Manipulating the mind of a Black man stimulated productivity that favored Whites. Chesnutt presents his narrators in a non-threatening, agreeable manner even when addressing that crisis of slavery and the crimes Whites blamed Blacks for, the protagonists, antagonists, and narrators remain as carefully placed literary buffers between Chesnutt’s audience and his own conscience, providing a pleasant scene of slave life at the beginning and then the reflection of what is wrong with slavery and even Progressive Era subjugation externally with the dementia that takes place within Dave internally (121-143).

Jennifer Harding “A Mind Enslaved?: The Interaction Of Metaphor, Cognitive Distance, And Narrative Framing in Chesnutt’s “Dave’s Neckliss”” draws attention to the analogy of Dave's body “psychologically” morphing into a “pig’s body”- a trope for the way slavery forced men and women to be nothing more than utilitarian livestock. Dave’s attempt to “cure” himself from his mental dismay is by dying for the sins of Whites not Blacks. He dies protecting the idiotic punishment of wearing the ham to “cure” himself, even though Dave knows he has been reduced to a slab of meat to be

“consumed” by the slave system –stripped of his physical and mental vitality, alienated from his fellow slaves and future wile, and eventually pushed to suicide....Dave is a stolen commodity—his body is not his own, but belongs to the white master and overseer who control his movements and who revel in their authority over his body. (7)

“Dave's Neckliss” explains the generational, hereditary mental illness that affected millions of African Americans at the time and even into the present. Brooks research on mental illness among men of African descent conveys that

in 2005 blacks were only 12 percent of the national population but made up 27.17 percent of those admitted to state mental hospitals. In some states the rate of black confinement to public mental institutions reaches three times the national black population. Approximately 83 percent of these admissions result from involuntary commitment proceedings. These disparities gesture toward a legacy of cultural incompetence that undergirds the field of psychiatry. Understanding this history is crucial to resolving the inequalities psychiatry continues to perpetuate. (1-2)

Brooks' statistics reflect the continual mental health epidemic and psychological oppression of people of African descent. It is Julius' account of the tale that readers can understand the sadness, sacrifice, and salvation that Dave's conviction and punishment are wrong. The independent variables of being an African American, a man, and of slave status lead to Dave's psychological deterioration. It is Dave's devotion to maintain the colonizer's ideology of Christian faith which leads to his death (229-250).

Even though “Dave's Neckliss” does not involve magic or any para-conventional activities, it is often associated with *The Conjure Woman and Other Conjure Tales*.

Wood's ““A State of Mind Akin to Madness’: Charles W. Chesnutt’s Short Fiction and the New Psychiatry” states that although many of the stories in *The Conjure Women and Other Conjure Tales* may have been more entertaining as far as racist imagery to capture white audiences early in Chesnutt's career, “Dave's Neckliss” indicates a cathartic point in Chesnutt's life where he underwent a self-evaluation in which he audited his own

concept of Blackness and identifying as an American of African descent. He then decides to face the truth of his own convictions and attacks following years of “passing” from both Black and White opposition (Wood 189-208).

Harding focuses on how the ham is not only a metaphor for Dave or what he equates himself with but also the psychological relationship and symbolism of the ham and necklace. The Dave suffers from the necklace, yet he also cherishes it. He wears the ham proudly as a sign of his Christian atonement by enduring suffering, but he then begins to believe he committed a wrong. He did not steal the ham but feels the ham is a test of his faith. Unlike his ancestors who embraced faith merely as a survival tactic, Dave accepted it as truth. By accepting the Eurocentric Christianity completely, Dave embodies the “Biblical story of Ham’s curse [used] as a rationalization for slavery” (8). Dave’s accepting of the “Curse of Ham” reflects “the stereotyped black figure used to justify slavery—a derogatory and racist view of racial identity from the perspective of those who viewed slaves as destined for servitude and inferiority...” (8), which reflects his self-degradation based on his internalization of white hatred and oppression. This is the psychological profile of the Black Eurocentric Savior, who values the reality of religion as completely true from the mouth of oppressors. In addition, Black Eurocentric Savors like Dave are consumed or destroyed by this same ideology of truth they sacrifice to save.

In Dave’s case, the glory of being tested became a burden; the ham goes from being a valued necklace to an obsessive manifestation of the “neck chain” the “neckliss” has become. Once Dave decides to cure himself as if he is curing a ham, he is figuratively being lynched by the very beliefs he has been brainwashed to believe to ensure his

survival. However, this belief is only used to control him to a point when he no longer serves any use. In this sense, Dave feels he is being used by God to be a lesson of faith, and as his mind diminishes, he feels his life is a test. The “neckliss” becomes a symbol that Dave internalizes

and chooses to punish himself with the (normally) terrifying noose for lynching.

Dave’s madness is evident in his apparent willingness to don the “necklaces” that symbolize horrifying subjugation [chained ham and noose]. This final gruesome necklace is perhaps the one most aptly described by the title, and the unusual act of willingly donning a noose is emphasized through the blend with other voluntary and involuntary necklaces. (7)

His life is being tested to have meaning, but Dave is a product of his deliberated indoctrination into European Christianity. It is at that point where he feels he is nothing without this connection to God, although this Christianity deems him as a thing, a means of labor (McElrath Jr. and Leitz III). Dave has no purpose outside of being an obedient Christian before God and accepting all ways of life as they were at the time.

Africans were indoctrinated into Christianity solidify their involvement. With this in mind, Dave destroys himself because he feels he is no longer serving God by not being a righteous Christian and sub-subservient slave, so his self-sacrifice is not solely a psychological breakdown. Rather, Dave’s suicide could be interpreted as a practical ploy in which suicide would be Dave’s purposeful example to other slaves of what would happen to them if they failed to serve as obedient slaves in society in order to be righteous Christians (Harding).

Maureen McKnight states that Chesnutt presents a submissive narrative such as “Dave’s Neckliss” and “Po’ Sandy” which deal with either a literal or psychological transformation from a human to an object such as the ham in “Dave’s Neckliss” (psychologically) or the pine tree in “Po’ Sandy” (literally). Consequently, the double-narrative is apparent when John --one of the white northerners serving as audience in the text-- simply appears entertained by Julius’ story, but it is evident John is ignorant to Julius’ social points within the story. This reflects the relationship between most Whites of the time and Blacks. These Whites were ignorant to (or ignored) everyday conflicts of Blacks or accepted them as the convention. They embraced white privilege. However, Annie is more intuitive and reflective, identifying with Tenie in “Po’ Sandy” or Dilsey in “Dave’s Neckliss.” Annie represents Whites with a conscience and who saw the connection between slavery, Eurocentric Christianity, segregation, and Eurocentric domination as the means to maintain white privilege; from that point, Chesnutt sought to change the sentiment of conscious Whites and the few Blacks who had economic influence at the time.

Sherita Johnson reports that Chesnutt’s underlying theme is to represent the spectrum of strategies utilized by Black men to survive. These themes reflect the effects of racism and fear of Black men (a form of racialized sexism similar to the sexual objectification of Black women), and the infractions African American men often tried to avoid or contend to help prevent threats of attack or to protect loved ones. When love ones were lost, many Black characters felt they had failed, such as Dave feeling he somehow was being tested and did not want to fail God, or Dr. Miller’s sorrow in *The Marrow of Tradition* and his self-loathing, feeling he was the cause of his son’s death.

Dave is a literate preacher man, similar to Oroonoko, who is a leader among the slaves; however, he is psychologically “castrated” by Wiley’s deception and Mars Walker’s lack of concern. Dave is the “Black progressive” that believes paralleling Whites in attitude and prowess within their society (at his current strata) will win him favor, when it actually is making him a more malleable vessel for white society. Once Dave is no longer a model of how to be a good “n-----r” slave, he collapses with no purpose. Dave feels he fails the system in which he sought to succeed, and his self-loathing in seeking relief from grief kills him.

The “Dave’s Neckliss” reference to “de plantation buryin’-groun” (732) connects to the root magic of “The Conjuror’s Revenge” and other mock folklore of Chesnutt’s creation. It is the spiritual theme of “how one lives is reflected in how one dies”; this theme is in many of Chesnutt’s short stories. Dave’s world is one of life and death with peace denied even after his death. Consequently, Dave feels compelled to focus more on salvation through Eurocentric Christianity rather questioning the system following enlightenment and self-edification. Dave, even after the ham is removed, mourns the loss of significance he felt with what the burden of the ham represented; this further led to his sense of nothingness, not being worth anything alive or dead. He was simply a product of a society he believed he had somehow failed and thus was being punished by God. In that sense, he is a Black Eurocentric Savior that embraces self-sacrifice under the guise that it will improve or better society (Hyejin 83). Dave embodies Blacks who accepted injustice throughout slavery and segregation. Chesnutt’s message to Black people was to be strong and not be entrapped psychologically by the inhumane plots of racists or those who ignorantly follow racism as a convention (Sivils 83-93).

Loveland's review of George M. Frederickson's *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817-1914* addresses the concept of the Black Eurocentric Savior through analyzing various Eurocentric views of African Americans. Frederickson comments significantly on the same racialized views of supposed innate African inferiority propagated in the 19th century timeframe, which Chesnutt portrays within *The Marrow of Tradition* and "Dave's Neckliss." Frederickson explains the manner in which Whites view African Americans during the 19th century up to the World War I as pseudoscience supported by fear and hatred based and built upon slavery. Slavery was maintained not solely through brute acts of violence, rape, and coercion but conversion to Christianity. Religion provides the nexus upon which all psychological and social aspects of an individual potentially can be impacted and shaped.

Summary

European exploration, colonialization, and imperialism from the 15th to 19th centuries impacted the populations of the Americas and Africa with far more devastation than colonialism in the East. The British, French, Spanish, Portuguese, and Dutch skillfully removed--kill or displaced-- most of the indigenous population in the Caribbean and North America. White racism was the foundation upon which Africans were indoctrinated into Christianity; the indoctrination was not to liberate Africans but to maintain dependency on White sociopolitical and cultural systems (Finseth 1-20; Hackenberry 193-202; Elam 749-768). Nevertheless, many people of African descent maintained their cultural roots and blended them with Eurocentric Christianity as well as developing Americanized cultural perspectives that were resistant to full assimilation into the oppressive White societies. However, one key concept of racial assimilation was to

relinquish Afrocentric values in regard to spirituality masculinity, femininity, community, liberty, and independence. In regard to such acceptance of utilitarian subservience, perpetuated through Calibanic dialogue, the Black Eurocentric Savior sacrifices him or herself physically or psychologically in respect to the religious understanding of Christianity from a Eurocentric perspective for the sake of white society (Andrade 189-214; Rogers 1-15; Delmar 269-272; Fanon-Mendes and Fhunsu 8-12).

CHAPTER III

THE TEMPEST

In *The Tempest*, William Shakespeare explores the turmoil colonizers bestow on the compliant colonized, which is evident through Caliban, a monstrous slave, who seeks freedom from his colonized environment, and Ariel, a submissive spirit who placates its oppressor. Even though Caliban and Ariel take different routes, both serve as primary characters representing servitude to a race that dominates them through greed, magic (technology and religion), and misinformation which make Caliban and Ariel the symbols of slavery but who respond differently to forced subjugation: Caliban accepts subjugation only after he believes he is not equal to Prospero and Ariel fully submits. When a nation is colonized, the natives are not able to continue the cultivation of traditions and values that are meant to resonate and evolve throughout the natives' lands. Shakespeare is cognizant of the manipulation that colonizers bestow on natives. He is not hesitant to state the perplexities that are apparent in a nation under the mist of colonization. In *The Tempest*, Shakespeare displays how colonizer Prospero's domination is imparted on colonized Caliban and Ariel and their submissive attitude towards many Western practices.

Prospero's arrival to the island is caused by his brother Antonio's greed and desire to take Prospero's title of Duke of Milan. Antonio exiles Prospero and his daughter Miranda to Caliban's island which Prospero reflects upon:

O'er-priz'd all popular rate, in my false brother
 Awak'd an evil nature; and my trust,
 Like a good parent, did beget of him
 A falsehood, in its contrary as great
 As my trust was; which had indeed no limit,
 A confidence sans bound. He being thus lorded,
 Not only with what my revenue yielded,
 But what my power might else exact, like one
 Who having into truth, by telling of it,
 Made such a sinner of his memory,
 To credit his own lie- he did believe
 He was indeed the Duke; out o' th' substitution,
 And executing th' outward face of royalty
 With all prerogative. Hence his ambition
 Growing-

Dost thou hear? (1.2.92-106)

Prospero recognizes the deception of his brother, which he explains to Miranda that Antonio thinks Prospero is "incapable" of being in leadership (1.2.111). This exile leads Prospero and Miranda to encounter Caliban on the island.

Prospero thinks of Caliban as a “poisonous slave, got by the devil” (1.2.318), who is unappreciative of Prospero’s nurturing nature: “I have us’d thee/ Filth as thou art, with human care, and lodg’d thee/ In mine own cell” (1.2.344-346). Caliban does initially reflect a sense of mystification in his stance on Western culture because of the exploitation and confusion he experiences from Prospero. He eventually begins to succumb to the notion that he is impervious to having morals that are acceptable in a Eurocentric society. The subjugation he undergoes adversely impacts his judgment, and he submits to Prospero. The issues that Shakespeare depicts through Caliban’s character were, and still are, reflective of the colonization process, yet his methods of illustrating Caliban and use of settings and symbols are subtlety placed within the lines of the text; the use of language effectively define the nature of Caliban and Caliban’s capacity to deal with the problems of deception, race, and power.

The attitudes of Caliban reflect uncertainty and bewilderment, which is justifiable because he is hesitant as to who to trust. The vacillation exists because Caliban feels as though the land in which he inhabits is native to him. Shakespeare presents the confusion among the indigenous man when Caliban states that “this island’s mine, by Sycorax my mother/ which thou tak’st from me” (1.2.331-332). Caliban knows that the land in which he lives is indigenous to his family, but Prospero’s invasion mystifies Caliban; this confusion prevails in Caliban’s mind, preventing him from making sound judgment. Although he recognizes the injustice he experiences, he still chooses to submit to the colonizer, which is apparent when Caliban proclaims that he “must obey. His [Prospero] art is of such pow’r/ It would control my dam’s god, Setebos/ And make a vassal of him” (1.2.373-375). It is clear that Caliban has become a “colonized intellectual,” a term

coined by Frantz Fanon. In Michael Hardt and Antonio Negri's *Commonwealth*, the colonized intellectual is one who "assimilates as much as possible to European culture and thought, believing that everything modern and good and right originates in Europe, thus devaluing the colonial past and its present culture. Such an assimilated intellectual becomes more modern and more European than the Europeans, save for the dark skin color" (103). Caliban recognizes the problems that a Eurocentric society, represented through Prospero, has inflicted on him, but because of the additional challenges that may occur in the process to receive liberation, he is complacent with the current difficulties that he is already content to endure. While Caliban only seeks to be a "civilized" man in the mind of Prospero for the sake of understanding and benefitting from the culture of Prospero, the price for admittance into the culture is to self-loathe, relinquish self-reflection, and embrace the status afforded to him by those he willfully submits to. This is the root of Caliban's downfall, which is based on his desire to expand his power but at the expense of losing his independence and excel autonomously.

Caliban becomes symbolic of the belittlement that fosters itself in a colonized environment. In *The Tempest*, it is evident that Shakespeare strives to project racism and classism that prevails as a plight to the colonized. Shakespeare asserts that subconsciously the colonized are socialized to deem White people as saviors and colonized people as wicked, which is evident as Caliban interacts with Stephano and Trinculo. Stephano and Trinculo represent the lowest echelon of European (Neapolitan) society; they were not peasants, but as working men, they owned nothing and had no power except through Prospero. However, because of their racial and cultural affiliation with Prospero and the other Neapolitans, Trinculo and Stefano are considered superior to

Caliban, even in his own land. Stefano and Trinculo are drunkards and limited in capacity to understand things greater than immediate instant gratification. This, however, is also their perception of Caliban. Stefano conveys that Caliban is a creature to detest:

Some monster of the isle with
four legs, who hath got, as [Stefano] take it, an argue.
Where the devil should he learn [their] language? [Stefano]
will give him some relief, if it be but for that. If [Stefano]
can recover him, and keep him tame, and get to
Naples with him, he's a present for any emperor
that ever trod on neat's leather (Shakespeare 2.2.62-67)

Caliban is considered inhuman and below the lowest of Europeans. He beseeches the Neapolitans to share with him their advancements in exchange for his freedom from Prospero but his enslavement to Trinculo and Stefano when Caliban says “Has a new master- Get a new man./ Freedom, high-day...” (2.2.174-175). Caliban’s proclamation draws attention to his place as the foundation of the Black Eurocentric Savior for the sake of a fanciful British tragicomedy (Gomez-Moriana and Duran-Cogan 320-351; Moon and Davidson 30; Linebaugh and Rediker 27).

The colonized succumb to the ideology that indigenous people are dangerous and wrong. The issues facing colonized Black males contest with deteriorate their ability to make sound judgments because they strive to mimic their oppressors. In *Black Skin, White Masks*, Fanon suggests that “the black man wants to be white. The white man is desperately trying to achieve the rank of man...as painful as it is for us to have to say this: there is but one destiny for the black man. And it is white” (xiii-xiv). This perception

shows that Black men constantly question their validation in a colonized nation and seek to find acceptance from the colonizer by any means possible. Shakespeare reflects Caliban's desire for the acceptance of the colonizer when Caliban grovels to Trinculo stating, "...I will kiss thy foot/ I prithee be my god... I'll kiss thy foot; I'll swear myself thy subject" (2.2.138-140, 142). Caliban submits himself to another colonizer to find acceptance from the colonizer.

Caliban's submissive behavior and desire for Eurocentric acceptance is apparent in his desires for Miranda, Prospero's daughter. Caliban planned to "peopl'd else/ This isle with Calibans" (1.2.350-351). The desire to be with Miranda signifies the objectification of White women as symbolic of beauty and purity. For Caliban, Miranda symbolizes the beauty and purity of European culture. It is this view of Miranda that leads to Caliban's loss of his own independence, for then he embraces her and all that she represents. She teaches him their language and convinces him to use it so that he will forgo and forget his own language and culture, which, of course, makes it easier to manipulate and control him (Coleman 2,3,61). Caliban realizes he is deceived by Prospero by indoctrination by way of the "beautiful" Miranda and makes it known that he is aware that the use of language never benefitted his personal development and only hindered it by making him discard his own language, sense of self-value, and means of self-edification (progressive independence): "You taught me language, and my profit on't/ Is I know how to curse. The red plague rid you/ For learning me your language" (Shakespeare 1.2.362-364; Coleman 3).

While Caliban understands the use of language does not initially benefit him, he knows a union with Miranda will signify to Caliban that he is "worthy of a white

love...[and] loved like a white man. [He] is a white man. Her love opens the illustrious path that leads to total fulfilment..." (*Black Skin, White Masks* 45). However, Caliban knows Miranda is merely an agent of the hierarchy, yet due to her sex, she is also in a secondary position of power, so it would also benefit him to impregnate her.

Nevertheless, Caliban seeks to assert himself through a sexual union with Miranda; yet again, the message is that indigenous or colonized individuals are considered secondary, or subhuman, within the colonizer's society, and "any act against Prospero by Caliban (particularly sex with his daughter) is savage and bestial in the language of Prospero" (Coleman 3). Prospero proclaims his distaste for Caliban's advances toward Miranda when Prospero proclaims that "...thou didst seek to violate/The honour of my child (1.2.347-348). Caliban "will only experience a small measure of humanization. That is in spite of the gift of language, Caliban remains too heavily mired in nature for its uplifting powers of reason and civilization" (Henry 4-5). Thus, the hierarchy dictates that secondary members of society are inferior in all facets of life, and specifically, Miranda believes Caliban is an

Abhorred slave,

Which any print of goodness wilt not take,

Being capable of all ill! [She] pitied thee,

Took pains to make thee speak, taught thee each hour

One thing or other. When thou didst not, savage,

Known thine own meaning, but wouldst gabble like

A thing most brutish, [She] endowed thy purposes (1.2.352-357)

For Miranda, her relationship with Caliban is at best the same relationship trainers have with wild beasts. She does not see Caliban as human or an equal as far as his life and intelligence. Caliban sees Miranda as a sex object and a means to enhance his offspring who would be endowed with Eurocentric features. In that sense, Caliban represents the belief that Whites have a better system of aesthetics, technology, and beliefs than his Blackness (Sycorax was from Algiers, thus African), specifically since Miranda references Caliban's race as "vile" (1.2.358). Prospero's defense of Miranda is solely for her honor which represents the purity of their race and means of power over Caliban and others like him. Shakespeare is typically "attracted to a bolder, wilder version of freedom, one emphasizing above all individual authenticity. His perspective on individuality encompasses Caliban's view of life as much as it does that of a soberly repentant Prospero" (Holbrook 208). In other words, Shakespeare understands the limitations that black people encounter when they seek liberation from adverse circumstances. (Sofa, Sills 314-340).

Caliban represents the menacing slave who had to remain in bondage because of his destructive power and conniving ways (the stereotypical view of Africans); however, Ariel is the antithesis of Caliban, and Ariel represents the full subjugation and idealistic assimilation Europeans sought among races of color. Ariel represents people who are used as enforcement, yet who are forced to serve in order to be free at the will of "the served," which is evident when Prospero states to Ariel, "dost thou forget from what a torment I did free thee?" (1.2.250). Prospero ensures Ariel is aware of the appreciation Ariel must have for freeing Ariel of the "Imprison'd thou didst painfully remain. A dozen years..." (1.2.278-279). This type of servitude is as an example of controlling a

more complex or intelligent indigenous person, represented by Ariel, to the larger seemingly simpler masses represented by Caliban. The differences between the characters is of great importance because Ariel "...exemplifies the plays subtextual indeterminacy, and works to produce both incoherent and coherent discourses within and beyond the play" (190). In contrast, Caliban can be controlled through the power of the "spirit," analogously the distilled spirits of liquor and through use of the spirit Ariel that willingly serves the "oppressors." Shakespeare illustrates Caliban as one who

...thinks in terms of hierarchy and domination. From the beginning of his alliance with Stephano and Trinculo his language is servile (or tyrannical, the other side of the coin)... He never imagines himself without a master, only with one who will more readily pander to his bestial nature. His drunkenness, along with Stephano's and Trinculo's, signifies his lack of impulse control. (Holbrook 204-205)

Ariel puts fear in the hearts of Alonso, Sebastian, and Antonio when Ariel says,

You are three men of sin...

(Alonso, Sebastian & c. draw their swords)

You fools...

Of whom your swords are temper'd, may as well

Your swords are now too massy for your strengths (3.3.53, 59-60, 62, 67)

Alonso, Sebastian, and Antonio represent competing European colonists that oppose Prospero's growing power. Ariel makes his allegiance known by stating how the three men had wronged "good Prospero" (3.3.70). Ariel has no human form, thus a spirit. He does not desire Miranda. Caliban is human-like and thus has human-like desires, even to free himself from Prospero by leading him into harm. Prospero explains,

This misshapen knave

His mother was a witch...

and this demidevil...

had plotted with them to take my life...

this thing of darkness I

Acknowledge mine. (5.1.268-269, 272-276)

Prospero has Ariel fooled. Ariel represents “ideal faith” in his master when Prospero thwarts Ariel’s attempts to assert himself as deserving of freedom by Prospero saying, “Dost thou forget/From what a torment I did free thee” (1.2.250-251). Ariel then continues Prospero’s subjugation of indigenous people by noting how Prospero can keep Caliban as a slave, an “objectified utility,” a means to carry out his will on the island (analogous to colonialism). Although Ariel does not prove to be disconcerted by the actions of oppression Prospero imposes, Prospero reminds “Ariel of the state Sycorax (Caliban’s mother) left [Ariel] in” (Navarro 11) and dehumanizes him by referencing him as “malignant thing” (1.2.258, as cited in Navarro11) and “dull thing” (1.2.288, as cited in Navarro 11), which reflects that Caliban and Ariel are both abhorred indigenous people of their land who are placed under subjugation by a foreign oppressor. Prospero asserts these terrifying reminders of the

...mischiefs manifold, and sorceries terrible

To enter human hearing, from Argier

Thou know’st was banish’d; for one this she did...

And her was left by th’ sailors. Thou, my slave,

As thou report’st thyself, wast then her servant;

And, for thou was a spirit too delicate

To act her earthy and abhorr'd commands

Refusing her grand hests, she did confine thee...

And left thee there, where though didst vent thy groans (1.2.265-266, 270-274,
280)

These assertions are meant to serve as reminders of Ariel's hardships when ruled by Sycorax.

Representing the indigenous people of the new world, Ariel deals directly with Prospero as many of the indigenous cultures of America dealt directly with the leading European authorities once the inferior people were colonized. The indigenous cultures maintained their identity despite being subjugated. Ariel does not interact with Stefano, Trinculo, or Miranda with as much exposure to their culture as Caliban does. Instead, Ariel seeks eagerly to do Prospero's bidding at the expense of Prospero despising Caliban and keep him as a slave to control and make use. It is the underlying theme of fear Prospero has of Caliban that reflects in Prospero's description of Caliban as "A freckled whelp, hag-born-not honored with/A human shape" (1.2.283-284). However, when Caliban complains of Ariel, Stephano is duped by Ariel's portrayal of being the "good servant" and believes Ariel is a "harmless fairy [that] has done little better than played the jack with us" (4.1.197-198). Essentially, Stephano is convinced that Ariel is harmless but plays at being the resisting savage, yet embraces his conquered state; however, Caliban is the opposite, and, thus, harsh treatment of him is justified in the minds of his oppressors (Navarro 1-27).

Ariel does not represent Black Eurocentric Savior. He does not represent African, Caribbean (Afro-Caribbean), or African American people. He represents a means of controlling the enslaved populations of African descent based on Europeans placing the indigenous populations above being slaves. Though these indigenous, Amerindian and Caribbean populations were oppressed, Whites rewarded those who did assimilate with social and economic privileges denied to enslaved Blacks as well as free Blacks previous to the American Civil War and other periods of abolition under global White rule (Gomez-Moriana and Duran-Cogan 320-351).

While Ariel maintains his identity, Caliban undergoes identity deviation, a digression from his original understanding of himself (Williams; Henry; Linebaugh and Rediker 27). This identity deviation is solely voluntary; Caliban is under the impression that the Neapolitans are godlike, similar to Africans who accept the concept of Eurocentric Christianity. These Africans embraced European dominance over their cultural and racial identity as well as dominance over other races and cultures. Caliban forfeits his freedom in comparison to Ariel, much like the Africans who fully embraced racialized Eurocentric religion, cultural, and sociopolitical values. Caliban's submissive nature allows him to be redefined according to those he perceives as superiors. Caliban submits to Prospero, Miranda, Trinculo, and Stefano with the idea that he will gain a greater sense of self (personal benefit) based on the Neapolitan value system despite their view him as an inferior being. Caliban represents the roots of the Black Eurocentric Savior when he discards his own "culture" and adopts the culture of his oppressors which he honors above his own sense of self-worth. (Arnold and Fischer 55; Williams; Henry; Linebaugh and Rediker 27).

The Tempest reflects the historical account of false alliances and promises Europeans provided to specific Africans to subjugate their fellow countrymen and competing cultures throughout the African continent. This is apparent when perceiving the animosity between Ariel as the original inhabitant of the island and Sycorax, Caliban's mother, as a once invading force on the island.

When considering the character of Caliban and Calibanic discourse, there is a connecting number of ideologies, practices, and histories in which these works of literature place both men and women of African descent in positions of voluntary self-subjugation under the white patriarchy. Calibanistic dialogue is the primary ideology of an entire social strategy in which men of African descent voluntarily submit to the white patriarchy. The notion that the foundation of the research for this study has its origin in one ideology, Calibanic dialogue/ discourse, which supports the concept of the Black Eurocentric Savior throughout all of the works explored in the study. Therefore, the source and understanding of the Black Eurocentric Savior begins with Caliban from Shakespeare's *The Tempest*. From Caliban's initial thoughts in comparison to his actions concerning Prospero, juxtaposed with his mentality toward Stefano and Trinculo, Caliban shows signs of the very nature and logic utilized by Black Eurocentric Saviors in literature and life.

When considering the roots of the Black Eurocentric Savior, Calibanistic dialogue is the basis upon which the archetype began to develop during the Age of Exploration and later during European colonialism. Colonialism was based solely on slavery for the free labor it provided and the unquestioned privilege among Whites to dominate Blacks. Colonialism functioned off indoctrination of the African into Eurocentric Christianity and

perspectives of society in which people of color were always in a position of dependence. This concept is based on the colonizers' notion of the African's inept nature to be undermined, coerced, and conquered by Europeans (Shakespeare; Andrade 189-214).

The indirect relationship between Ariel and Caliban and Ariel's seemingly subtle disdain for Caliban or over-willingness to serve Prospero suggests potential rivalry that may have occurred between the African and the Amerindian. Ariel was the indigenous spirit of the unknown land across the Atlantic. Sycorax entraps Ariel and takes its land. Caliban inherits this land and the rivalry begins once Prospero frees Ariel. At that point, Prospero pits Ariel, a representative of the true native of the land, against the enslaved African population, manipulating the competitive rivalry between them in order to discourage unity against the white patriarchy. Caliban represents the slave who secretly seeks the power of the master but does not serve with the loyalty demanded by the oppressor's patriarchy; Ariel, on the other hand, is the expectation of what Caliban potentially should become in the eyes of the Neapolitans representing European influence in the New World. The fact that the play seems to end haphazardly with the Neapolitans leaving is not to dissuade belief that the play is a reflection of European exploration and colonization. The fact is the fate of the characters further interaction is left up to the viewer or reader (Linebaugh and Rediker 27; Blum; Buell 203-215).

The secondary layer of control is evident through Ariel and Caliban, as they represent a two-sided perspective of Europeans' consideration of people of color who were colonized. The indigenous population of the Americas often was perceived as closer in complexion and hair texture and even certain cultural approaches to Whites. Many Whites felt comfortable with those indigenous populations in comparison to the Sub-

Saharan African people they colonized and enslaved. The cultures of Africa, specifically West Africa, were considered so distinctly different from any European culture that the justification of subjugating these populations more stringently than the indigenous population of the Americas was accepted as a form of maintaining white domination in a Eurocentric culture (Ferguson; Ward).

Prospero's perception of Caliban reflects the Eurocentric sentiment regarding the indigenous people of the New World as well as the Africans brought to the New World to benefit the colonial powers during the 17th to 19th centuries: "A devil, a born devil, on whose nature/Nurture can never stick" (Shakespeare 4.1.188). Yet, if this is true, why does Prospero have to utilize magic or Trinculo and Stephano have to utilize alcohol (inebriation) to convince Caliban that he is inferior and that the Neapolitans' ways are far more advanced and worthy of Caliban's highest psychological and physical reverence in the form of slavery? The answer lies in the fallacy of superiority and inferiority in regard to comparing various cultures symbolized by the Neapolitans (Old World) and Caliban and Ariel (The New World) (Holbrook 204-207).

Ariel does not represent Black Eurocentric Savior. He does not represent African, Caribbean (Afro-Caribbean), or African American people. He represents a means of controlling the enslaved populations of African descent based on Europeans placing the indigenous populations above being slaves. Though these indigenous, Amerindian and Caribbean populations were oppressed, Whites rewarded those who did assimilate with social and economic privileges denied to enslaved Blacks as well as free Blacks previous to the American Civil War and other periods of abolition under global White rule (Gomez-Moriana and Duran-Cogan 320-351).

CHAPTER IV

OROONOKO

Oroonoko, through sensationalized presentation, reveals why the colonial view of the African is jaded; however, it maintains that the African, no matter how majestic, is still subject to European barbarity. European barbarity takes place when the African attempts to assert him or herself as a supreme individual or an individual of honor. One underlying theme makes the concept of the Black Eurocentric Savior relevant. Oroonoko represents two aspects of rebellion in Calibanistic dialogue. Oroonoko is the embodiment of the resistance and superlative qualities of mind and body that Caliban, in *The Tempest*, either was not born with or enabled to obtain; nevertheless, Caliban secretly sought to be as upstanding and honorable as Oroonoko. The other aspect of honor addressed in Calibanic dialogue within *Oroonoko* is the concept that Africans were given two means of survival, considering their sense of honor: they could either suppress their own or appear to adopt the sense of honor among Whites, which is the action of Tuscan, a Black Eurocentric Savior slave who becomes disloyal to Oroonoko. The choice was to adopt the perspectives of Whites or die. The Black Eurocentric Savior is the choice offered to people of African descent versus suffering the attacks of being an African with a sense of honor based on Afrocentric perspectives.

Even though *Oroonoko* does not have a direct connection to the Black Eurocentric Savior, there is an indirect connection based on the indoctrination of Oroonoko from his indigenous Coramantien (Ghanaian) culture into the colonial culture the British established in Surinam. The British perpetuated their beliefs that non-Christians (beyond Jews and Muslims) were savages throughout the European colonized world. The African was the primary “savage” of focus due to their utilitarian purpose to stabilize colonial powers in the New World. Africans were already aware of Christ through years of trade and war with Arab and related Muslim nations of non-Africans. Initially in *Oroonoko*, Oroonoko trusted Europeans because of the trades that were historically conducted with Englishmen, which Behn confirms in the text when she states that “...there arrived in the port an English ship...The master of it had often before been in these countries, and was very well known to Oroonoko, with whom he had trafficked for slaves, and had used to do the same with his predecessors”(Behn 27). Oroonoko is coerced onto the ship and abducted as a slave by the captain based on Oroonoko’s trust of Europeans and initial view of them as equals, despite the African slaves who were sold between the two cultures (British and Ghanaian).

Oroonoko represents Africans that were aware of Europeans and their beliefs based on exchanges concerning information, weapons, slaves, and overall trade. Due to the fact that he sold other Africans into European slavery, at first glance, Oroonoko may be perceived as problematic as his European captor and slave owner. The difference Behn draws attention to is that the Trans-Saharan and regional West African slave trade often permitted slaves with basic rights among their fellow African captives with a status of

being a member of a defeated nation versus dehumanized. This is apparent though

Oroonoko's interaction with his slave, Jamoan:

Oroonoko having the good fortune to single out Jamoan, he took him prisoner with his own hand, having wounded him almost to death. This Jamoan afterwards became very dear to him, being a man very gallant, and of excellent graces, and fine parts; so that he never put him amongst the rank of captives, as they used to do, without distinction, for the common sale, or market, but kept him in his own court, where he retained nothing of the prisoner but the name, and returned no more into his own country; so great an affection he took for Oroonoko, and by a thousand takes and adventures of live and gallantry flattered his disease of melancholy and languishment.... (26)

Oroonoko understands the honor between the conquerors and conquered among Africans, yet he soon begins to question the hypocritical religious beliefs and sense of honor that the Europeans possessed based on their dehumanization and assimilation of their African slaves.

Oroonoko fails to understand that perceiving other Africans who were slaves as simply prisoners of war was completely unlike the perception Europeans had of Africans. Many Europeans developed a perception that Africans were subhuman with the intention of manipulation for domination. Oroonoko and his fellow countrymen are tricked and captured into slavery:

...their pleasure fore and aft, as their fancies guided 'em; so that the captain, who had well laid his design before, gave word, and seized on all of his guests (African warriors); they (captors) clapping great irons suddenly on the prince,

when he was leaped down into the hold to view that part of the vessel; and locking him fast down, secured him. The same treachery was used to all the rest; and all in one instant, in several places of the ship, were lashed fast in irons, and betrayed to slavery (28).

The Europeans sought to destroy the Africans' sense of cultural reverence and racial solidarity; the implementation of the strategy was through the concept of "divide and conquer." "Divide and conquer" manifested in maintaining regional confusion and the slave trade of Africans selling Africans to Europeans, which Oroonoko, along with his ancestors, did regularly. To the African under European slavery, the concept of such subjugation was worse than death, which Oroonoko strives to submit to death when he "resolved to perish for want of food; and pleased at last with that thought, and toiled and tired by rage and indignation, he laid himself down, and sullenly resolved upon dying, and refused all things that were brought to him" (29). He strives to resist the mental and physical damnation associated with submitting to White domination. Opposed to becoming a Black Eurocentric Savior, he rather die. Oroonoko represents the attempt by Europeans to completely subjugate the strongest of West Africans, which is evident when Oroonoko is cut into quarters at the end of the text and sent to several chief plantations as a means of "terrifying and grieving [slaves] with frightful spectacles of a mangled king" (Behn 65); subsequently, Oroonoko, a dominant slave, serves as an example of what would happen to the weaker Africans who do not comply with Eurocentric domination. Oroonoko is an anti-Black Eurocentric Savior. He represents everything the Europeans attempted to destroy within the African to subdue the original Afrocentric strength and stability that had been in the community of West African and other Sub-Saharan cultures.

Aphra Behn attempts to show that inhumane treatment of the noble savage through Oroonoko's dissonance versus the agreeable subservience that the European oppressor desired from Oroonoko. It is easier, in some respects, to treat a slave humanely and allow the slave to have a false sense of comfort in exchange for their servitude. The colonizers did not "trust him (Oroonoko) much out of [their] view, nor did the country, who feared him; but with one accord it was advised to treat him fairly, and oblige him to remain within such a compass, and that he should be permitted, as seldom as could be, to go up to the plantations of negroes" (41). This exchange is synonymous with the Black Eurocentric Savior in which the equivalent is the slave's labor for the master's reward of less abuse and potential privileges of less suffering than slaves that resisted. In this sense, Oroonoko does reflect aspects of the Black Eurocentric Savior because he is manipulated to believe that the "fair" treatment of the subjugators was a "mark of extraordinary respect, and [he] was glad his discontent had obliged 'em to be more observant to him; he received new assurance from the overseer, which was confirmed to him by the opinion of all the gentlemen of the country, who made their court to him" (41). Oroonoko is manipulated to believe the actions of his oppressors, but Oroonoko does not realize it; instead, he thinks he is progressing in this colonized environment. Behn also presents the idea that subjugation is not only a means of survival but a means to thrive within the society of the oppressors. When Oroonoko, as a slave, seeks to be free, even with the mercy killing of Imoinda (freeing her from slavery), Behn shows the outcome of resistance is death for Oroonoko.

Within Behn's *Oroonoko*, all drama unfolds by way of Oroonoko because of Oroonoko's appreciation for honor. Honor is recognition of intelligence implemented in a

manner worthy of respect by allies and enemies. Tuscan seeks this honor of the colonizer while Oroonoko questions it. The colonizing nation, Britain, is one of people who used deception and confusion as a means to coerce and destabilize Africans on the continent and in the Americas, which Tuscan is duped. This is not honorable within Oroonoko's society of Coramantien, nor is it honorable according to British society that would expand power by empowering other cultures through its indoctrination into a global Eurocentric view. However, this view was not inclusive of people of color as equals to Whites.

The relationship between the king and Oroonoko, regarding the battle for Imoinda's hand, is political, and expected to be treated with honor. It reflects that the king's choice was considered absolute, and this notion is stressed when Oroonoko conveys that "if [he] would wait tedious years, till fate should bow the old king to his grave, even that would not leave [him] Imoinda free....[I]t so vile a crime for a son to marry his father's wives or mistresses..."(12). While Oroonoko was not initially perceived as being disloyal to the king (his grandfather) because Oroonoko honors him, Oroonoko and the king do not see each other as kin but as rivals. This represents the instability of power in Sub-Saharan Africa. Despite Oroonoko's strong sense of honor to his country, he does eventually engage in a dishonorable act of being intimate with the king's wife Imoinda, the relationship between Oroonoko and Imoinda reflects of honor, dedication and love, which is evident when Imoinda claims

she remained a spotless maid till that night [with Oroonoko], and that what she did with his grandfather had robbed him of no part of her virginhood; the gods, in

mercy and justice, having reserved that for her plighted lord, to whom of right it belonged. (20)

However, following the king's sale of Imoinda into slavery in Surinam and Oroonoko's abduction into slavery in Surinam, the relationship changes once they are enslaved together. Although their relationship is one controlled by slavery, their love is pure and filled with longing and romance. However, in Surinam, Caesar (Oroonoko's slave name) and Clemene (Imoinda's slave name) are now reduced to objects of British exploitation, which is a facet of Europeans attempt to create a Black Eurocentric Savior. Oroonoko feels a certain amount of honor in his mercy killing of Imoinda and not allowing her to be further exploited and victimized by the British system of colonial slavery. Oroonoko passionately picks

her up, and embracing of her with all the passion and languishment of a dying lover, drew his knife to kill this treasure of his soul, this pleasure of his eyes; while tears trickled down his cheeks, hers were smiling with joy she should die by so noble a hand, and be sent into her own country... by him she so tenderly loved, and so truly adored in this: for wives have a respect for their husbands equal to what any other people pay a deity. (Behn 61)

The honor in Imoinda's death is twofold: Oroonoko is the person to "usher" his wife into afterlife and back to their country, and it is an honor for Imoinda because she is able to die at the hand of her husband, who she knows kills her out of love and protection.

The African hierarchy is based in honor and was similar to European monarchies and empires as far as the demand for loyalty and maintaining stability; nonetheless, these cultures differed significantly regarding honor which Oroonoko conveys this concept to

Trefry, the slave overseer, and Governor Byam, and even Banister, the ruthless man who performs heinous acts for Byam, indirectly through Oroonoko's refusal to scream from pain when put to death: "his head sunk, and his pipe dropped, and he gave up the ghost, without a groan or a reproach" (65). Banister hacks Oroonoko to death in a public display of putting down the potential slave insurrection Oroonoko sought to lead, which is illustrated when he "forcibly took Caesar [Oroonoko], and had him carried to the same post where he was whipped; and causing him to be tied to it, and a great fire made before him, [Banister] told him he should die like a dog, as he was" (Behn 65). Behn still portrays that the African will fail to be progressive within a Eurocentric society under the British or any European empire; however, the African went from being portrayed as solely the detestable savage attempting to seek acceptance and thus easily able to control, which is evident through Caliban's character in *The Tempest*, to more focused on how the indigenous "savage" (person of African descent) is not completely reflective of a Black Eurocentric Savior and desires to revolt against the oppressor. Where Shakespeare's characterization of Caliban is one that presents Caliban as completely submissive, Behn's depiction of Oroonoko illustrates an astute man who strives to overcome conforming into a Black Eurocentric Savior.

Even the juxtaposition between Ariel in *The Tempest*, who was discussed in Chapter 3, and Oroonoko reveals emergent themes such as the conquered indigenous, though powerful and in some ways equal, even surpassing, the captor; the indigenous individual is essentially outsmarted and either betrayed as Tuscan, a fellow slave, did to Oroonoko when Tuscan assisted the captors to retrieve Oroonoko from escape, or he or she is completely duped by the system under which he was a vessel of Eurocentricity.

Oroonoko does not oppose slavery, so much as he opposes the means in which he is brought into slavery. Since slavery is commonplace among his nation, he nor Imoinda “oppose slavery per se; they are merely opposed to the enslavement of upper-class persons, especially royalty” (Fike 5). Therefore, he does not have a respect for his captors as he would have if he was not a royal who is enslaved, so he strives to revolt against his enslavement as he encourages his fellow slaves to fight with him. He poses questions that combat the validity of slavery when he states

should we be slaves to an unknown people? Have they vanquished us nobly in fight? Have they won us in honorable battle? And are we by the change of war become their slaves? This would not anger a noble heart; this would not animate soldiers soul: no, but we are bought and sold like apes or monkeys, to be the sport of women, fools, and cowards; and the support of rogues and runagates, that have abandoned their own countries for rapine, murders, theft, and villainies (51-52).

While the slaves were initially encouraged to engage in revolt, they eventually are convinced that their conformity to Eurocentric ruling ensured the maintenance of stability, and the colonized slaves would be rewarded for their loyalty. As the revolt began, when confronted with a fight against the oppressors, the slaves initially “promis[ed] to die or conquer” (54) for their freedom. However, they soon submitted to slave masters when the colonizers

killed some, and wounded a great many they having recourse to their whips, as the best of their weapons. And as they observed no order, they perplexed the enemy so sorely, with lashing ‘em in the eyes; and the women and children seeing their husbands so treated, being fearful cowardly dispositions, and hearing the

English cry out, ‘Yield, and live! Yield and be pardoned!’ they all run in amongst their husbands and fathers, and hung about them, crying out, ‘Yield! And leave Caesar to their revenge’; that by degrees the slaves abandoned Caesar...” (54-55).

The slaves are Black Eurocentric Savors because they are willing to forgo their culture pride and submit to Eurocentric ruling instead of dying with honor and dignity for their culture. The slave mentality prevents slaves from wanting freedom which is an internalization of their enslavement, which is evident with Tuscan. While Tuscan begins as a righteous slave who will fight against injustice alongside Oroonoko, “[Oroonoko] put himself in a posture of defense [against the slave masters], placing all the women and children in the rear; and himself, with Tuscan by his side...” (54), Tuscan eventually becomes a Black Eurocentric Savior because he succumbs to colonization and “perfectly reconciled to Byam” (62), his oppressor. He betrays his fellow slave for his own reconciliation because he seeks salvation from any turmoil his master may do to him. The slaves who assist the oppressor are, often times, able to prevent abuses bestowed upon slaves who are not willing to conform. The assistance of the Black Eurocentric Savior slaves allows them to potentially be favored and move up within the internal hierarchy of bondage that varied from field slaves or slaves who labored most and house slaves and slaves that often served more as the master’s and mistresses personal servants.

Both field and house slaves faced different pressures and disturbing experiences; however, those slaves who were similar to Oroonoko and Caliban, who may have been brilliant, faced the reality of resistance which led to hard labor, dehumanizing punishment, torture, and severe psychological abuse. The field slave, Tuscan, may have “envied the position of the house slave not so much because of the love of housework as

from a desire for a less strenuous existence and the higher status that went with the proximity to white people” (Reddock 66). However, house slaves, similar to Oroonoko, who have closer relationships with the colonizer, often seek positions of “stability and relative freedom, for [in the field] there they were not constantly at the mercy of masters and mistresses. These views would, of course, have varied from one plantation to another and over time” (Reddock 66). Furthermore, from the inception of colonization through slavery, the subjugated often outnumbered the oppressor, yet the oppressed still felt inferior to the subjugator. This notion of the subjugated feeling inferior to the subjugator is a characteristic in Tuscan, which is evident because Tuscan is a “tall negro of some more quality than the rest”(52) who believes men should “[have] the courage and the bravery to attempt, at least, for liberty; and if they died in the attempt, it would be more brave than to live in perpetual slavery” (53), yet he still submits to Governor Byam when he believes he will be put to death for another attempt at a slavery revolt. Fanon conveys that a “white man never felt inferior in any respect whatsoever.... In South Africa, there [were] 2 million Whites to almost 13 million Blacks and it [had] never occurred to a single Black to consider himself superior to a member of the white minority” (*Black Skin, White Masks* 73). Therefore, the question of how a people who outnumber and often are stronger than their oppressors remain in bondage or as second-class citizens is based on how profoundly they are assimilated into a socially stratified society and how much the subjugated believe or embrace the internalization of their “inferiority” in comparison to their oppressors. Behn illustrates this notion when Tuscan initially questions Oroonoko’s suggested revolt and proclaims “were we only men, would follow so great a leader through the world. But oh! consider we are husbands and parents too, and having things

more dear to us than life; our wives and children, unfit for travel..." (52). However,

Oroonoko combats Tuscan's hesitation by suggesting that

if there were a woman among them so degenerate from love and virtue, to choose slavery before the pursuit of her husband, and with the hazard of her life to share with him in his fortunes that such a one out to be abandoned, and left as a prey to the common enemy (52).

In order to have a clear understanding of what motivates an oppressed individual to assimilate to a culture that suppresses his growth, a epistemological assessment of self-worth, honor and pride is necessary, which Oroonoko continues to express to his fellow slaves.

Through the epistemological investigation, there are multiple levels of information found within the literature which dispense various forms of wisdom. For instance, the sense of honor is a secondary theme that *Oroonoko* addresses under the primary subject of self-determination and self-discovery despite the limitations of slavery. Unlike the additional characters explored in the other chapters within this dissertation-Caliban or Ariel, Sandy, Jerry, Mammy Jane or Dave- Oroonoko's characterization serves a dual purpose of showing how Africans may be strong and mentally as keen as Whites; however, intelligence proves to be a benefit and a detriment among Africans. British colonists view slaves like Oroonoko as novelties and threats. Oroonoko's intellect is a threat to other Africans and Europeans alike. Oroonoko ridicules hypocrisy that Europeans exhibit when he addresses honor with the captain of the slave ship:

...while the man of no honor suffers every moment the scorn and contempt of the honest world, and dies every day ignominiously in his fame, which is more valuable than life. I speak not this to move belief, but to show you how you mistake, when you imagine that he who will violate his honor will keep his word with his gods.... Farewell, Sir (captain) 'tis worth my sufferings to gain so true a knowledge both of you and your gods by whom you swear. (Behn 30, 32)

The fact is that the European system of the church, slavery (economics), and colonial society were all aligned to serve European expansion.

Oroonoko's builds a kinship with Jamoan- the man Oroonoko enslaved in Coramatiem- which is one of stratification between the conqueror and conquered but with a personal respect for Jamoan as a man, as Oroonoko sees him as "being a man very gallant, and of excellent graces, and fine parts" (26). There is a similar respect between Trefry and Oroonoko, but it is clear that it is fanciful, yet Oroonoko "...saw an honesty in [Trefry's] eyes, and he found him wise and witty enough to understand honor" (33). Oroonoko attempts to address his dilemma somewhat as he would have imagined Jamoan would if Jamoan sought to escape from Coramatiem. However, it is the distinct racial and cultural differences that defined Western forms of slavery. Trefry represents the Whites with a moral conscious but justified the enslavement of Africans and believed in the Europeans superiority. Later, he seeks to begin the process of freeing Oroonoko and send him home, but the attempt comes to a halt. However, much like the absence of Willoughby, the official governor of the town who is in continued absence, to free Oroonoko, Trefry's actions are typical of the period.

The relationship with Tuscan and Oroonoko is one where Oroonoko is at his lowest but finds equality in Tuscan. Tuscan is similar to Oroonoko in his pride and his hatred of the British. However, Tuscan, much like many indigenous people of his time, felt that they were not fully conquered and the land would return to them. Moreover, many indigenous Americans of the North and South adopted similar values of siding with the oppressor in order to maintain compromised but notable stability in the white hierarchy maintained by men such as Governor Byam and Banister- men who are willing to carry out dishonorable acts to show their superiority over slaves, making them Black Eurocentric Savors. Therefore, Tuscan's act is one out of fear and for the purpose of appearing loyal to the British to lessen his burden as a slave in his own indigenous land (Mariano 559; Jaher 55-71).

While Oroonoko is reflective of the anti-Black Eurocentric Savior, there are a number of parallels between Tuscan and Oroonoko in Behn's *Oroonoko* and Ariel and Caliban in Shakespeare's *The Tempest*; these similarities establish a precedent supporting the concept of the Black Eurocentric Savior. Whites subjugated indigenous populations, yet they were external of the primary hierarchy of sociopolitical, cultural, and religious power that White cultures possessed within their colonies and later New World nations. The white patriarchy merely sought to keep the indigenous people outside of the inner-workings of their culture with the threat of genocide versus slavery, which by many standards is a genocide of culture, history, religious perspective, and even self-definition and self-worth. Tuscan, the indigenous Surinamese servant, betrays Oroonoko as Oroonoko plans to lead a slave rebellion with both Africans and indigenous people; this betrayal and treachery is an example of how Whites manipulated indigenous people to

create complete cultural isolation for the African in the Americas. This relationship between indigenous and African people provided a layer of control and security to maintain white power (Behn; Gomez-Moriana and Duran-Cogan 320-351).

Oroonoko has characters, such as Tuscan, who serve as Black Eurocentric Savors. However, this text also presents the main character Oroonoko as an anti-Black Eurocentric Savior. He represents African culture, tradition, and pride which colonizers reject. The portrayal of Oroonoko as a royal or noble savage in Behn's *Oroonoko* displays a progressive idea of the indigenous populations of color in Africa and the Americas. Oroonoko's description, characterization, and actions reflect a cultural shift in the perspective of Africans by Europeans from being as impish, ogre-like, or monstrous figure, as illustrated in *The Tempest*, to a more progressive view of the pure Africa (as opposed to the Africans within the Caribbean or the Americas). The progressive view was that the Africans (specifically men) were a concept to be feared, yet respected for their intelligence, strength, and means to match wits with the common or upper-class white people at the time, which Behn illustrates when she suggests that

nor did the perfections of his mind come short of these of his person; for [Oroonoko's] discourse was admirable upon almost any subject: and whoever had heard him speak would have been convinced of their errors, that all fine wit is confined to the white men, especially to those of Christendom; and would have confessed that Oroonoko was as capable even of reigning well, and of governing as wisely...as politic maxims, and was as sensible of power, as any prince civilized in the most refined schools of humanity and learning, or the most illustrious courts. (7)

Colonizers are aware of the astute qualities that embodied Africans, which furthers the importance of the subjugators to keep black people oppressed.

Oroonoko as the anti- Black Eurocentric Savior is a tragic hero who merely wants his freedom and because of his mental strength, he is resistant to colonization which leads to his death. Oroonoko is not a Black Eurocentric Savior because of his resistance; however, Behn's use of literary devices to cause actual emotional response of sorrow for Oroonoko as Banister hacks away at him brings together elements of a man "sacrificed" due to a clash of causes and cultures and his refusal to submit. Behn gives honor to Oroonoko when she states, "Thus died this great man, worthy of a better fate, and a more sublime wit than mine to write his praise: yet, I hope the reputation of my pen is considerable enough to make his glorious name to survive all the ages..." (65-66). Although Banister may be viewed by some as the villain, many feel Oroonoko meets a justified end in a racist, colonial society. However, Behn's underlying theme of the need for respect for the slave is only a ploy to lessen the violence within slavery and the indoctrination of Eurocentric values and ideologies on indigenous Americans or other colonized people of color, namely the West African.

If Oroonoko had been subdued, he would have served as an example of the might of the colonial powers, namely the British, over the African. Oroonoko would have been an example of the means to use the strong-willed Africans efficiently under the white patriarchy. *Oroonoko* was an overall narrative with an editorial that suggests it is best to be humane to the slave in order for them to subjugate themselves and thus be controlled by the white patriarchy; however, if the slave refused to submit, then capital punishment and torture were the only option, which was illustrated in Oroonoko's death when the

executor “first cut off his members, and threw them into the fire; after that...they cut off his ears and nose and burned them...then they hacked off one of his arms...but at the cutting off the other arm, his head sunk, and his pipe dropped, and he gave up the ghost...”(Behn 65). Essentially, slaves who resisted the indoctrination into Eurocentric society faced annihilation. The opposite of annihilation and suffering under violence was capital punishment. Slaves accepted and submitted to Eurocentric Christian beliefs in order to survive and avoid harder life, including death, based on the resistance Oroonoko portrays.

Behn recognized that the sociopolitical system in which Africans existed previous to European colonization was sophisticated and stable. Europeans alone did not design system of slavery. Instead, slavery transpired well before the infiltration of Europeans.

Globally slavery

was an ancient and widely accepted institution throughout the larger societies of the region, usually reserved for war captives and criminals. Slaves trading had gone on for centuries. From the seventh century to the nineteenth, more than nine million souls were carried northward in the trans-Saharan trade organized by Arab merchants in North Africa and their Islamic allies. These slaves were traded in highly developed commercial markets. In many areas, when European slave traders arrived on the coast, they simply entered preexisting circuits of exchange and did not immediately alter them. (Rediker)

Nevertheless, it was the strategies that the Whites would implement alongside slavery to ensure not only the Europeans controlled Blacks but they also kept the black people oppressed. They black people would use Europeans as liaisons to cultivate a relationship

with God. Africans sold Africans into slavery but not under the guise to strip the individual of his culture or humanity in the generational subjugation and seemingly manifested cultural amnesia that African Americans and many Caribbean people suffered under European colonialism, slavery, and later segregation. Instead, the African men who sold Africans into slavery serve as problematic because

it was the men who most clearly joined in the great gambit of the slave trade, only to experience later reversals which brought them tragedy and suffering... [women do not have] passive role of victim. Women did participate at each stage of the drama, as slaves, slave owners, and as persons warning of the consequences of the tragic decision. (Manning 3)

Black Eurocentric Savior moved from the thought that the African would resist to the idea that the enslaved African would act accordingly with limited means of assimilation, which was solely for the purpose of involuntary utilitarian use and the implementation of concepts related to social developments in European culture. In other words, the black person subconscious gives of himself for the betterment of the European culture. Limited means of assimilation include fashion and dance and the novelty of caste systems within African slave culture (i.e. hair length, texture, eye color, and skin color, colorism) were means to weaken the resistance.

Oroonoko's fate from being an African royal to simply a black slave was the result of his own arrogance and ignorance based on the slave trade practiced among Africans and between Africans and Europeans. Although Oroonoko was bamboozled into slavery, there are parallels between Caliban and Oroonoko in the fact that both sold a part of themselves- Caliban submitted to the colonizers and Oroonoko sold his countrymen in

previously conducted slave trades- to Europeans in order to gain a false sense of superiority or advantage over those individuals similar to themselves such as other Africans or islanders. Competition and infighting were motives and actions of Africans for centuries. Europeans merely exploited the conflict and later conquered all based on maintaining division and indoctrinating Africans and other people of color into the racialized Eurocentric Christianity. Selling oneself or selling those who share the same origin is a significant aspect of the Black Eurocentric Savior mentality. The Black Eurocentric Savior actively engages in the undermining and submission of black people, black culture (Pan-African culture), and independent black thought (sovereign Afrocentric thought). The Black Eurocentric Savior engages in such subterfuge for the sake of appearing similar or supportive of the very hierarchy that oppresses the Black Eurocentric Savior (Anderson; Sivils 83-93).

CHAPTER V

“DAVE’S NECKLISS” and *THE MARROW of TRADITION*

“Dave’s Neckliss”

The assumptions that are current concepts of African American thought reflect literature as a historiographical, social, and psychological account which has remained true because few have challenged it or explored into more profound interpretations of it. The Black Eurocentric Savior is the result of White enslavers and oppressors efforts to ensure People of Color remained in service to Whites at the expense of their self-definition, self-determination, and self-worth, and Charles Chesnutt’s “Dave’s Neckliss” and *The Marrow of Tradition* exhibit these abovementioned components brilliantly (Walsh and Downe, 204-211; Elam 749-768; Arnold and Fischer 55).

The basis for economic success, advancement and geopolitical development in the West has been predicated on the practice of perpetual subjugation of non-Whites for the purpose of exploitation which serve white affluence. This affluence is manifested in religion, thus providing proof that Eurocentric Christianity was not a matter of religious enlightenment but psychosocial genocide for people of the African diaspora. It was an attempt to control people within a racial caste. Thus, the doctrine of Christianity was perverted to rationalize the dehumanization, demonization, and subjugation of a people as

a way to maintain white supremacy. (Fanon; Walsh and Downe; Erwin, Brotherson, and Summers).

By associating themselves with a God who was White, the Europeans introduced a Christianity that deemed any African gods as heathen or pagan. Consequently, the mentally enslaved African rejected his own African religion to emulate the Eurocentric Christian savior, which is apparent in Charles Chesnutt's "Dave's Neckliss" and *The Marrow of Tradition*. Having been conditioned that European Christianity was the right, enslaved Africans rejected their own religion and embraced the religion of their oppressors. In doing so, they accepted their enslavement and oppression as ordained by God, an entity presented to them as White, with their oppressors as God's representatives. While many colonized believed this concept, Frantz Fanon recognizes this, and thus powerfully speaks against this belief when he proclaims that "[t]he Church in the colonies is the white man's Church, a foreigner's Church. It does not call the colonized to the ways of God, but to the way of the white man, to the ways of the master, the ways of the oppressor. And as we know, in this story many are called but few chosen" (*Wretched* 7). However, many enslaved felt all s/he could do was embrace/ accept the European's Christianity and way of life. This reduced African relevance and consciousness within colonial society. "Dave's Neckliss" then examples the African who has lost himself in a Eurocentric value system and has, thus, become a Black Eurocentric Savior. The Black Eurocentric Savior mentality has a prominent impact on the

psychological stability and function of the enslaved individual to the point where he or she will reduce him/herself to an object through self-destruction to serve the desires of the White power structure as an obedient Christian and European.

“Dave’s Neckliss” evidences similarities between Caliban and the development of characters that represent the psychological deconstruction of African people, men and women from different areas of weakness regarding “maleness”, “femaleness”, concepts of beauty, power, control, liberty, and origin (ancestral, cosmological/religious, cultural). Chesnutt is able to convey “the psychological effects stemming from the oppression of slavery culminating in the suicide of Dave” (Piacentino 129). Chesnutt’s depiction of Dave is a result of the “white-dominant literary mode of local color at a time when racism and stereotyping of African Americans were prevalent in fiction and poetry....

[Furthermore,] his dialect stories [are] as indicative of the author’s ‘congenial’ side” (129-130). Initially, Dave represents a man convinced that, even within his position as a slave, as long as he not only goes through the proverbial motions, rituals, and practices of being an upstanding Christian, his behavior will allow him a sense of dignity and sovereignty that will warrant appreciation from his slave master. He believes this so much that he carries himself as if he is exemplary among slaves, freemen, and Whites. Among the slaves, the concept of self-hatred and jealousy is manifested in Wiley, Dave’s rival for Dilsey, a mulatto slave. Dilsey was originally desired by Wiley on her former plantation. Dilsey “chooses” Dave. Wiley frames Dave for stealing a ham which leads to

the false conviction and later insanity of Dave. Dave's insanity is evident when Julius, the narrator, says

...de ham had be'n on his neck so long dat Dave had sorter got use' ter it. He looks des lack he'd los' sump'n fer a day er so atter de ham wuz tuk off, en didn' 'pear ter know w'at ter do wid hisse'f; en fine'ly he up'n tuk'n tied a lightened-knot ter a string, en hid it under de flo' er his cabin, en w'en nobody wuzn' lookin' he'd take it out en hang it roun' his neck, en go off in de woods en holler en sing; en he allus tied it roun' his neck w'en he went ter sleep.(729)

While Dave does go insane by the end of the text, it is evident that Chesnutt wants to show the enslaved mind's deterioration. This mental enslavement in a representation of the sociopolitical challenges and distress people of the African diaspora were forced to adhere to in order to abide by standards within Eurocentric societies. Dave's literal belief that he is the ham "can be applied to Dave in a metaphoric reading: Dave's body is consumed, stolen, and hidden" (Harding 7). Chesnutt shows the physical and mental strife that accompanies Eurocentric practice, the stolen African traditions, and the hidden ancestral pride (or lack thereof) within Dave.

Chesnutt presents a multitude of biblical parallels within "Dave's Neckliss". Dave dies to uphold Eurocentric Christianity, and he experiences challenges that similar to the challenges of Jesus upon his crucifixion. Dave is attacked like Jesus and blamed for the suffering of the oppressed rather than the system and military or political force of the oppressors (Roman or Southern). He is "rejected [like Jesus] by his own people, and [like Jesus, he] accepts death willingly" (Harding 7). Wiley, as a Judas, is caught for stealing

chickens. Although the crime is unrelated, it is Wiley's sense of Christian conviction that causes him to confess framing Dave for stealing the ham (superficial), yet he seeks to soften pending punitive action against him (realistically). Mars Walker, Dilsey, and the other slaves then seek to praise and seemingly apologize to Dave, seeking his forgiveness for their erroneous accusation of him. They brew a cider. However, it is the previous loss of Dilsey's "faith" in Dave's piety and innocence that leads to Dave completely believing he is impure. Chesnutt's descriptive nature in his storytelling easily invokes "vigorous, outraged, and particularly clear condemnation of slavery and its psychological effects" (Swift and Mamsor 2) within the reader. Consequently, the black people can relate to the impure feeling that Dave feels because Blacks can empathize with the feeling of being a slave to commodities, e.g. fashion labels, luxury items, money, etc. Chestnutt shows that "slaves were to their owners' commodities...; through conjure's transformation they *became* those things, literal representations of their functions as possessions" (4) which continuous to be a prevalent idea in modern society.

Despite his innocence, Dave completely embraces the oppressor's religion, internalizing his punishment as divinely deserved. It is the fact that he so adamantly believes in the Eurocentric God that he accepts a divine punishment. The religious implication of the ham becomes "the symbol of Dave's suffering, and of his martyrdom, because Dave's suicide is the result of his self-identification with [the] ham. Ham thus becomes a symbol for the body of the sacrificial Dave" (7). This divine punishment, in Dave's mind, is not a discipline but a test to accept the consequences of a crime he did not commit to prove his strength and innocence as a faithful Christian to God and his

slave master, which Dave reflects when he says “Marster, I l’arns dat it’s a sin fer ter steal, er ter lie, er fer ter want w’at dan b’long ter yer; en I l’arns fer ter love de Lawd en ter ‘bey my marster” (Chesnutt 723). However, in order to truly reflect his dedication to his master and Christian faith, Dave feels that he should strip himself of everything he believes God wants him to let go to be cured. It is the analogy of curing that relates to the indoctrination of Africans into Eurocentric Christianity; they were indoctrinated solely to be reduced to a piece of cured meat. In that sense, Dave is the quintessential example of the Black Eurocentric Savior. He dies for the sins of slaves who accept the evils of a system that oppresses them. Moreover, Dave dies believing in a system established to maintain the hermeneutic logic of Africans being in a better place with the guidance of Eurocentric Christianity, which exalts a white God.

Dave completely objectifies himself and embraces the ham he is forced to wear, and he erroneously believes he is being tested by God through Mars Dugal, Mars Walker, Wiley, and Dilsey. Through curing himself, ironically, he is successful in his suicide. Chesnutt shows what happens when obsession overrides logic; as Whites read this text, they should be able to understand the mental state of Dave. Chesnutt’s portrayal of Dave’s humanity allows the white audience to feel the loss of one’s mind followed by the loss of one’s life. Slavery ended over 30 years before “Dave’s Neckliss” was published, thus many readers were slaves as children or children of former slaves. Chesnutt, therefore, subtly suggests that African Americans remain cognizant of the dangers of new forms of psychological bondage, for example religion, which Karl Marx said was the

opiate of the people because it keeps people focused on heavenly rewards rather than social justice and equality on earth. (Chesnutt; Memmi; Piantento 121-143; Ramsey).

An additional connection of Dave having the ham around his neck is the dark comedic, macabre allusion to the Curse of Ham. Dave's personal curse to wear the ham he was accused of stealing falsely refers to the racialized, Eurocentric perspective of Africans as burdened with a punishment rooted in Ham, son of Noah, and his act of shaming Noah who was drunk and naked. Japheth, Biblical father of the European and Asian races, and Shem, Biblical Father of the Semitic races, averted their eyes and clothed Noah, following Ham's shaming of his drunken father. Noah placed a curse upon Ham that his descendants, Africans, would serve the sons of Japheth. However, this curse has been interpreted to mean that Canaan, son of Ham, and his ilk would suffer leprosy versus the interpretation to justify racialized slavery and the dehumanization of other human beings. Dave's curse of wearing the ham is based on Wiley, a fellow slave, framing Dave in envy of Dave's relationship with Dilsey, a slave woman. The problem is Dave knows he is innocent, yet to prove he is an obedient black Christian, he takes on the iniquity of his accusers Dughal, Mars Walker, and later the fellow slaves as a test the white God versus simply God. In that sense, Dave shows complete submission to the white patriarchy which, at the core, bases its stability on racialized, Eurocentric Christian perspectives and practices of controlling both Whites and people of color (Chesnutt; Mignolo; Allouche).

Dave felt that succeeding at this test was to relate to the process of the ham being cured when in fact it hung rotten around his neck until it was removed. At that point, the

psychological impact of the burden of wearing the ham reflects the psychological subjugation slaves underwent, considering Dave's dependence on his suffering represented by the ham itself. Dave decides in his sorrowful instability to become the ham, and by being cured like the ham, he is preparing himself for God to use him. However, ham's use is to be consumed. Dave completely submits to the concept of God shaped by his oppressors' system of control. Much like the ham, once cured Dave is prepared to be allegorically consumed by God and the Christian society that chastises him; this leads to his suicide (a sin in itself) with belief that his complete "curing," his complete objectification of himself, displays complete piety and belief in his Lord. However, this lord both condemns him to slavery and tests his faith. (Mignolo; Allouche; Samman and Al-Zo'by).

Chesnutt infers that Dave is an example of what Blacks were not supposed to do regarding Christian belief and sense of nationalism. Chesnutt is not implying that Christianity is wrong, being a black Christian is somehow self-destructive, or Christianity undermines the progression of African Americans throughout the United States. Chesnutt merely points out that the concept of the Curse of Ham is a cornerstone upon which White slavery was justified. Europeans utilized a purposeful misinterpretation of The Curse of Ham to support the fallacy of black inferiority rooted in Ham's disrespect of Noah. The Curse of Ham never refers to skin complexion or servitude based on race alone; rather, it is a story, a parable of disrespecting one's family and sharing secrets about the family publicly. However, the paradox to the story is there was only Noah, his wife, his sons and their wives following the flood, so the concept of Ham shaming him to

others is purely illogical. Nevertheless, the justification of slavery never was logical (Mignolo).

One objective interpretation of the curse of Ham was that the curse was upon Canaan. Canaan was Black; leprosy was a plague upon the Canaanites which created whiteness among the population. The Jews were told by God to be careful and to not let this means of whiteness spread among them (Leviticus 14:33-35). Regardless of the number of interpretations that disprove the justification of slavery being God's will, several Whites continue to present the Bible as being one-sided and favoring racialized, Eurocentric perspectives and cultures.

While the most evident comparison of this text is with the Curse of Ham, there is also a strong comparison of Oroonoko and Dave, which suggests the black pride which Oroonoko exhibits towards his race, his deity, and his personhood is not found within Dave. Dave's foundation is based on honor, but it is the Eurocentric honor that is ideal in a white society. Mars Walker is jealous of Dave's piety and his unusual ability to read: "Mars Walker wa'n't nuffin but a po' bockrah, en folks said he couldn' read ner write hisse'f, en co'se he didn' lack ter see a nigger w'at knowed mo' d'n he did" (723). Walker's desire to prevent Dave, a fellow slave, from advancing his knowledge through reading exemplifies the oppressive mentality which keeps the colonized individual subjugated. Further subjugation is present through Mars Dugal's use of Dave to preach; this act of preaching reflects the implementation of male slaves as spokesmen for Eurocentric Christianity. Dave is the Black Eurocentric Savior that Oroonoko's character opposes. However, *Oroonoko* shows readers that resistance of the slave is futile, yet their attempt

to maintain honor is respected as one would respect a defeated enemy who may be otherwise ignored by others. Dave's struggle is reflective of the literary criticisms of Fanon (Stanto and Chappell 5, 6, 81; Fanon; Chesnutt; Blansett 1-54).

Dave and Caliban from Shakespeare's *The Tempest* also show similarities in their willingness to subjugate themselves to whites through indoctrination into Eurocentric values and culture. Dave exhibits Calibanistic dialogue in his complete submission to the system of their oppressors. Much like Caliban among the Neapolitans, Dave, among his masters, possesses the notion that his submission will be rewarded with the perception of him being loyal to the system and thus not a threat. It is Dave's level of piety that is self-destructive and reflects a certain arrogance in his investment to submit to racialized, Eurocentric beliefs concerning Christianity, slavery, and American society (Anderson; Sivils 83-93; Chesnutt; Shakespeare).

Dave, much like Caliban, feels that the submission to Whites is a means to be an example of being a black individual who is somehow spiritually closer to perfection and closer to God, based on the socio-cultural framework of Eurocentric Christianity despite his innocence and his unnatural suffering. Dave, like Caliban, is convinced that his original culture, rather his culture's origin, benefits from the practices of White America, allowing for greater advancement and deeper spiritual enlightenment. Yet, his actions and concept of right and wrong do not reflect pursuit of spiritual enlightenment; they reflect ignorance of self and self-preservation, the sacrifice of African or black consciousness of survival and pursuit of stability despite the hypocrisy of Eurocentric Christianity. Dave never questions his belief because he has sacrificed discernment and embraced

submission. Superiority among cultures differs and is not always material nor ideological (Chesnutt; Shakespeare).

All cultures possess advancements and detriment in certain areas; this notion discards the concept of superiority of one race or culture. Nevertheless, Dave equates being a black Christian and accepting the concept of his own inferiority by his oppressors versus challenging it if only by maintaining his psychological balance as a man of God with no reference to race at all. From a literary standpoint, Caliban's mentality is the progenitor of Dave's reverence for God and the perception that being a black Christian is to honor those who brought forth the religion or relationship with God as godlike despite this mentality being self-destructive and leading to his demise (Chesnutt; Shakespeare).

Even though Dave and Caliban are both subservient, they feel that they have received some form of advancement despite the compromise of their personal self-worth and original cultural identity or origin as Black Eurocentric Savors. The loyalty a slave showed to his or her white masters was perceived as the slave being a black Christian. The Black Eurocentric Savior feels a false sense of security based on the erroneous notion of being an exemplary individual that provides a framework for others within a secondary position. In the secondary position, subservient individuals adhere to the system of their oppressors with the belief that they will advance and develop further than their resistant, militant counterparts (Newman; Hyejin 83; Chesnutt; Shakespeare).

Chesnutt's "Dave's Neckliss" presents one seminal theme- one should not place so much faith into a system of belief; rather one should be logical and know God for oneself. Dave completely succumbs to Eurocentric belief system and serves as a

representation of how black people can be manipulated and objectified by slavery which fueled segregation. Chesnutt stresses to the reader that self-objectification is the cruel result of slavery, segregation, racism, and sexualized racism. For the white reader, the objective of the text is to use the supernatural/religion to illustrate the hypocrisy in Eurocentric Christianity, as black people attempt to survive a life which he feels he has minimal value and appreciation (Swift and Mamoser; Memmi).

In “Dave’s Neckliss”, Charles Chesnutt provides an example of how support of Eurocentric Christianity can be at the expense of an individual losing or forfeiting one’s self-worth and self-concept; this is based on how people of African descent allow themselves to be fully indoctrinated and defined by the system that oppresses and objectifies them. Dave is an example of the Black Eurocentric Savior who voluntarily forfeits his self-respect for the sake of personal gain despite being in an oppressed position. Moreover, Dave has no hidden agenda against his masters; rather, he has a skewed altruistic view of his suffering as his duty to his race and a Eurocentric society. Dave, like extreme assimilationists, felt that he was exemplary in the eyes of the oppressor based on how much he could embrace the beliefs of the oppressing race. He sought alignment with the idea of eventual peace with and acceptance by the oppressor, viewing the oppressed as familiar in the sense of a common background and thus a common future. However, his voluntary sacrifice does not improve the subjugated condition within slavery. The Black Eurocentric Savior, Dave, is destructive in comparison to the individual of African descent that embraces self-discovery and cultural expression. It is the act of self-discovery as a form of self-actualization which has secured

Africans within American, Caribbean, and even European cultures as proactive, integral members of these cultures' overall societies (Newman; Hyejin 83).

One major inferential theme in “Dave’s Neckliss” Chesnutt attempts to convey to his predominant white audience regarding slavery is the destructive nature of racialized, Eurocentric Christian beliefs and how those beliefs were implemented in the indoctrination of the African. Eurocentric Christianity was used to dehumanize African people within a system of subjugation which removed the concept of the African being a conscious human being equal to the oppressors (Chesnutt; Newman; Hyejin 83).

The Marrow of Tradition

Within all of the narratives and sources for this study, *The Marrow of Tradition* possesses the most complex development of themes, subthemes, and underlying themes Chesnutt places in the background of the narrative. The ideologies of utilitarianism and the introduction of medical and technological advances, which is prevalent in *The Marrow of Tradition*, presented by Europeans to West Africans was, in some magnitude, a historical event that benefitted Africans, but, in other manners, undermined the African. Moreover, the advancements in European medicine were based on information from East Asian and Muslim medicine:

By the 900s, drawing from a growing body of Greek, Persian, and Sanskrit works translated into Arabic, Islamic medicine quickly became the most sophisticated in the world. Christians, Jews, Hindus, and scholars from many other traditions, looked to Arabic as a language of science....The brightest star in the Baghdad firmament was undoubtedly the extraordinary Ibn Sina, known

in the West as Avicenna....His great volume *Al-Qanun fi al-Tibb*—*Canon of Medicine*—became one of the most famous medical works of all time, and an extraordinary exercise in the bringing together of different disciplines and cultures. Avicenna’s attempt to harmonize the medical practices of the Greek thinker Galen with the philosophy of Aristotle reveals the multiple nature of the debt owed to Muslim scholarship, which did not merely revive Greek authors, but stimulated new patterns of thought for the centuries ahead. The reconciling of practical science, thought, and religion ensured *Canon* was studied by European medics.... (Palleja De Bustinza)

The foundation of medical, technological and religious practices can attest much of its origin to Muslim advancements.

From *The Marrow of Tradition*, the complexity of themes based on character motives and relationships encompasses the importance of the literature within this study. There are a number of themes in this novel that are interrelated through conflict and confluence between characters based on how they relate to one another in a given situation. Within these situations, the characters employ a certain logic alongside their understanding of Eurocentric ideologies. Chesnutt’s point with creating stories like “Dave’s Neckliss” and *The Marrow of Tradition* is to show “race continues to be a structural form of inequality into the twentieth century because of regional influence. Race is not an identity but a legal category, produced by ‘class interest’ rather than ‘justice,’ region rather than reason” (Worden 2). While romanticized, Chesnutt’s *The Marrow of Tradition* is considered a work of American Realism and a historical novel.

The major themes are varied and convoluted in a number of fashions. Moving from major to minor, the following themes are present in *The Marrow of Tradition*. (Mojtaba, Turunen, and Bondas 398-405; Gates; Guillen; Norman and Williams).

Olivia and Major Carteret mirror Janet and Dr. Miller as respected members of their given cultural society. Major Carteret enacts a local coup d'état based on defense of white power, white affluence, and white privilege. He defends the lifestyle and institution. However, his partner, Captain McBane, counters this philosophy with seeking merely to kill and attack people of African descent; McBane does not seek to subjugate Blacks, but merely take out his frustration with his inability to have battled more for Southern victory. Therefore, the race riot in Wellington was a victory for the post-confederate cause in the mind of McBane and the individuals he represents (Norman and Williams; Belluscio 76).

Though written as a minor story within *The Marrow of Tradition*, the conflict between Josh Green and McBane represents the perseverance of black militancy over white racism through self-sacrifice. Therefore, Chesnutt attempts to force the reader to understand gradual desegregation in order for an integration of the races so that a more multiracial, yet Eurocentric, society would exist with Afrocentric accolades. In other words, "Chesnutt envisions 'complete racial fusion' through marriage and reproduction between black and white.... In a region less dominated by racial prejudice, Chesnutt sees a possibility for race's elimination as a meaningful category" (Worden 2). However, the consideration of such a society would not be addressed until the advent of the modern Civil Rights Era and later the black militancy that arose from the disappointment in the

Civil Rights Movement. This same militancy, early on, lies in the post-reconstruction generation, where the militant was the first born free, and the most fearful people of the laws revert back to the worst of times. Josh Green (presented as the black buck) represents the logical response by African Americans but not the most strategic, according to Chesnutt's assimilationist insights (Musser, Gaines, and Browser 155).

A prominent concern of the Black Eurocentric Savior mentality is the undermining of the overall social consciousness of people of African descent. However, refutation of the above-mentioned mentality leads to the transformation of the false sense of superiority that is forced upon Africans by Europeans and reestablishes the initial sense of Afrocentric thought as the means of self-identity, self-concept, and self-worth among African people. The refutation of the Black Eurocentric Savior by Africans and related people is rooted in self-actualization, self-discovery, and self-determination. Without those self-preserving factors, an individual or that individual's culture cannot function sovereignly, nor can the individual or its culture establish a sense of autonomy. Independence establishes nation-states and self-supporting cultural communities. The sense of self-determination and independence establishes liberated ethno-cultural groups such as people of African descent within multicultural societies and Eurocentric societies in which colonizers supports the concept of sociopolitical and cultural minorities as negative (Chesnutt; Linebaugh and Rediker; Sofo; Fanon).

In characters such as Dr. Miller and Josh Green, there are two forms of the realization that Africans cannot be fully considered equals unless they separate themselves from the racialized, Eurocentric perspective of what the African was outside

of being a black Christian. Religion was the center of the black community.

Synonymously, efforts to centralize Eurocentric values in the African community existed in colonial Africa within the Caribbean while under white domination. Dr. Miller represents the idea of engaging in relationship with mulattoes as biracial Americans bridging the racial divide between Whites, African Americans, and mulattoes. Janet Miller is a result of a union between a European and African that is not coerced; however, socially she is considered improper, resulting in a sensitive sociopolitical and cultural phenomenon (Chesnutt; Linebaugh and Rediker). Josh Green represents a more militant approach to attaining social and economic independence and political sovereignty (legal equality) by establishing cultural freedom that is unrelenting in the face of white racism. Josh Green, unlike Dr. Miller, is not an assimilationist; he is an activist black survivor in a racist white society (Chesnutt; Moon and Davidson 30).

Dr. Miller and Janet Miller represent the assimilationist concept of Whites and Blacks together as equals through adherence to more Eurocentric based perspectives as the framework of American society versus people of African descent who remain apart and potentially remain at odds with the white social and political majority. Although, both Josh Green's beliefs and the Millers' ideologies converge. Both ideologies, assimilationist and militant beliefs, share similar ends within the story. Josh Green takes his revenge on Captain McBane for the death of his father, representing the might of black militancy at that time. The Millers experience detriment through the death of their son; the only element of revenge Dr. Miller could indirectly experience was the satisfaction of General Carteret pleading with him for Dr. Miller's superb ability to save

Dodie (son of General and Olivia Carteret). However, the indirect sentiment of revenge is overshadowed by humiliation when the Millers decide to consider saving the son of the initiators of the race riot in Wellington which ultimately led to the Millers' son's murder. Chesnutt presents that there are options with seemingly distraught outcomes for Blacks who attempt to venture to extremes along the spectrums of social-political, cultural, and religious approaches to self-determination and the compromise between Blackness and Eurocentricity (Chesnutt; Moon and Davidson 30; Linebaugh and Rediker 27).

Secondary themes (racism, colonialism, slavery, post-reconstruction, Christianity, servile mentality, and utilitarianism) that are written in an elusive fashion exist between Dr. Price and Dr. Burns. Dr. Price admires Dr. Miller's expertise, as Dr. Price states that "[Dr. Miller] is a capable man, and very much liked by the white physicians" (Chesnutt 514), but he allows himself to justify segregation as a natural and divinely ordained maintenance of race and division of people. Dr. Burns represents the liberal White who was progressive in the sense of moving past racial tensions, which is evident when he is questioned about Dr. Miller being his servant. When Price is posed this question, he affirms that "the gentleman is not my servant, nor anybody's servant, but is my friend" (Chesnutt 506); however, his insights were idealistic given the racial tension on the parts of racist Whites who were envious of the success Blacks obtained in Wellington. Progressive Blacks took segregation and turned it into a means to keep money in their communities through external, limited trade with Whites and others, similar to other ethnic groups in urban areas. Dr. Price and Dr. Burns represent the dialogue between moderates and liberals in regard to the best manner in which to address or deny African

American empowerment through legal and martial protection if necessary. However, the prevalent belief aligns the White moderates predominately with the White conservatives who approach racial issues with a fascist, ethnocentric perspective to maintain segregation and subjugation (Izzo; Duquette 163).

Derivative themes lie between minor characters that impact primary and secondary main or major characters who face challenges. One of the minor characters who impacts major people in the text is Lee Ellis. He is a rival to Tom Delamere for the companionship of Clara Pemberton. Carteret and McBane led the race riots and represent an older form of racism that collapsed with the Confederacy and sought a new motivation to encourage racist actions, it is Delamere and Ellis who represent the next chapter in white aggressions as well as allegiance with the persecuted black middle-class and working-class African American communities of the South. Tom Delamere is iniquitous in his hatred of African Americans to the point that he uses the hatred of others to add to the riot as a means to justify the massacre in the minds of moderate Whites or Whites that were indifferent to Blacks and only co-existed with them. Furthermore, Delamere's impersonation of Sandy also suggests the possibility that he is actually a mulatto (DeSantis; Jarett; Rae 231; Robinson 61).

The implications of Tom Delamere's ability to impersonate Sandy successfully, even with the assistance of make-up and darkening his skin, still requires him to have similar facial features associated with African-related people. With this in mind, potentially Tom Delamere's act may have been due to his knowledge that he has the potential to be Black, which further fuels his hatred toward African Americans.

Moreover, the implications of Tom Delamere's hatred rooted in secrecy of his ancestry are further illustrated in old Mr. Delamere's suppression of his support for black suffrage and his defense of Sandy. Old Mr. Delamere could have allowed Sandy to be killed; however, he defends him, but not as a man or as an equal. The defense is an act of charity when he leaves Sandy money in his will "as a mark of the testator's [person who makes a will] appreciation for the services rendered and sufferings endured by Sandy on behalf of his master" (*The Marrow of Tradition* 646). His act reflects guilt. He bestows money on Sandy because Sandy is loyal. However, Sandy remains objectified because to see him as a man is to see him as an equal. In that sense, old Mr. Delamere still defends the white patriarchy by defending the desired subservient 'Negro'. In addition, old Mr. Delamere provides a connection between the mentalities of the martial McBane and Carteret and civilian-minded Tom Delamere and Lee Ellis, concerning the future of how to maintain the white patriarchy through different strategies (Wilson 99-101; Danielson 73-92).

Tom Delamere represents the Post-Reconstruction South which was post-apocalyptic to many Whites dependent on slave society. He was a "degenerate aristocrat. If...it took three or four generations to make a gentleman, and as many more to complete the curve and return to the base from which it started, Tom Delamere belonged somewhere on the downward slant, with large possibilities of further decline" (540). Tom Delamere's disposition is one which reflects entitlement to all elements of his desire. In likeness, Ochiltree represents the pompous aristocratic class of the antebellum South that many poor whites blamed for the "Negro" problem and the ruined economy slavery originally created for struggling poor Whites. She is a woman who "had been accustomed

to impale fools on epigrams, like flies on pons, to see them wriggle. But with advancing years she had lost in some measure faculty of nice discrimination, - it was pleasant to see her victims squirm..." (482). The vicious nature of Ochiltree and egotistical demeanor of Tom Delamere represents the South attacking what it sees as the weak parts of maintaining white power; the antebellum South was a reward for few Whites without work, but the Post-Reconstruction Era in the South demanded labor and blood. It demanded effort to maintain white power against the remaining elements of the incriminating North and the federal government. However, such attack directly was not possible; therefore, Blacks were considered easy targets of sociopolitical frustration between the white under-classes and the federal government (Duquette 159; Wilson; DeSantis 79).

In contrast, Lee Ellis proves to be Chesnutt's "hero" among Whites with the small victory of proving Tom killed Polly Ochiltree, opposed to the accused killer, Sandy. Sandy will "exert himself to the stem the tide of popular fury. If, as a last resort, he could save Sandy only by denouncing Delamere, he would do his duty, let it cost him what it might" (634). Chesnutt shows the juxtaposition to white supremacy as he shows Ellis's desire to free a man of African descent despite the possible communal backlash which may ensue. Chesnutt further confirms the desire to project the contrast that may be found in Eurocentric society when Ellis "strengthen[s] his own resolution that this contemplated crime [of accusing a black man of a murder he did not commit] ...should be stopped at any cost" (635). Through Lee's act, he generates potential change in the minds of Whites grappling with the wickedness they exhibit while their intentions are to reflect

Christianity. Ellis represents the consciousness that Chesnutt seeks the white audiences to focus upon most. However, the primary conflict of unity must address the most disturbing and immediate conflicts in the plot versus platitudes that support proactive race relations (Duquette 159; Wilson; DeSantis 79).

Additional challenges arise in the conflict between Dr. Miller and Major Carteret, which are similar to the conflicts between Janet and Olivia as well as the conflicts between Dr. Miller and Mammy Jane. Within all three circumstances, the common theme of compromise between Black and White, male and female take place. The fear of the white patriarchy cowering to the assistance of the Progressive Black, as well as rustic, domestic “negro”, is part of the subtext within these conflicts as well. However, the “negro”, in this case, is the Black Eurocentric Savior. The conflict between Miller and Carteret is on the clash between men. White men fear the power and potential of black men overrunning white society, which would cause a Eurocentric society to falter beneath black domination. With this fear, Carteret fuels a race riot against men such as Miller and his son. Miller represents progressive assimilationist thinking and personifies the answer to the racial divide based on his relationship with his wife whose ancestry is European and African. However, his relationship with a biracial woman further marginalizes him from both Whites and Blacks: untrusted in some occurrences, favored in others, and often attacked from both races (Arvis; Fraser 363-385).

Still, Carteret must internally battle his hatred and fear in order to allow Dr. Miller and Mammy Jane to aid Dodie. However, it is not the altruistic act of saving a life that drives Miller to aid Dodie. It is his overall medical duty, and possibly a means to

establish a truce of sorts with Carteret. This truce, resulting from the saving of Dodie's life, allows for Olivia and Janet to be sisters, and thus, in each other's eyes, be equals. (Arvis; Fraser 363-385; DeSantis).

Another imperative factor to explore in *The Marrow of Tradition* is the tragic mulatto. Chesnutt was a biracial American who was considered mulatto. With the ability to pass for white, Chesnutt accessed insights into how both Blacks and Whites perceive the mulatto, and how the mulatto status was a tragic American story. The tragedy was perceived by many as an outcome of slavery and the indoctrination of Africans into Christianity that favored only whites. In addition, mulattos were perceived as exotic regarding their potential representative of the beauty that blended Europeans and people of color. Chesnutt suggests that Janet's "complexion, in the twilight, was not distinguishable from that of a white person" (*The Marrow of Tradition* 515). However, miscegenation was deemed illegal and immoral in the U.S. and much of the Eurocentric world. For many Whites, miscegenation was a matter of tribalism and racial pride, but the African perceived miscegenation as the result of rape, coercion, or mutual agreement in secret (among free Blacks and Whites). Either way, the integration of the white and black races was denied by Whites who were responsible for colonization and a mark of despair among many black people (Chesnutt; Ferguson).

There are a number of comparisons that generate inferential themes which draw attention to the concept of how not only immediate racial appearance but one's ancestry determine how significant an individual's support is for the white patriarchy through Eurocentric Christianity. When considering the mulatto, the biracial American,

Caribbean, or even African, there is a direct connection to the oppressor in a sense of privilege, yet the privilege is at the expense of other Africans, African Americans of deeper hues or darker complexions (Chesnutt; Ward).

While blatant interchange of cultures was not acceptable by general population of White society, they were more accepting of the mulatto; the mulatto was often embraced as closer to the White appearance and culture. Many Blacks embraced biracial children as more attractive and potentially more successful than their darker children, which lead to greater division of complexions and sense of community among African Americans like many cultures of Afro-Caribbean and Latino descent. Though rooted in racialized perspectives of Africans and their descendants, concepts centering on the superiority of the White race and their closeness to God became self-taught beliefs of self-hatred among Africans and related people. Chesnutt does not focus on the beauty of an individual representing two distinctly different people in America primarily; instead, Chesnutt draws attention to the woes of racism, racialized sexism, and misuse of Christianity which made the mulatto appear to be the enemy of African Americans and the benefactor of white domination (Chesnutt; Linebaugh and Rediker; Sofo; Ward).

Chesnutt presents an idealistic means of agreement between white and black men, as well as white and black women with an idealistic ending to the tragedy that repeats itself from the 1890s to 1960s. Consequently, it is implied that there is a grave amount of acceptance and growth for Olivia to accept that her father marries his colored servant and makes her his wife. In many cases of that timeframe, marriage between races was against miscegenation laws; regardless of such facts, the act took place resulting in children. The

only way Olivia can accept Janet is for Olivia to see kinship with her and accept her father's choice. Nevertheless, Janet is a tragic mulatto, portrayed as beautiful but deemed less than a woman in white society. She is caught between embracing into her Blackness and expanding solely under segregation or attempting to connect with her sister, solely based on their connection through the white patriarchy and frequent coercion of black women, resulting in biracial children (Duquette 159; Wilson 99-101).

Within characters such as Janet Miller in *The Marrow of Tradition*, Chesnutt shows the choices this American woman makes regarding whether to embrace her oppressors as family or to refute many issues that relate her to the oppressing race and society. The logic of the choices she displays illustrates that the individual cannot fully integrate into a society in which he/she remains a second-class citizen under systematic and traditional subjugation; therefore, the individual succumbs to become a Black Eurocentric Savior. While Janet, as well as her husband, encounters the residuals of the complexities of mulattoes because of his wife, submits to the Black Eurocentric Savior mentality, the Black Eurocentric Savior is not a concept that is synonymous with ancestry or skin complexion. It represents the voluntary self-degradation and submission to the very system that placed people of African descent in the position of subservience to Whites. The Black Eurocentric Savior represents both a confused individual of African origin as well as a disloyal individual. The Black Eurocentric Savior will consciously and subconsciously sacrifice his or her own people for individual benefits and rewards through self-subjugation under the guise of being a subservient Christian (Chesnutt; Ferguson; Ward).

With the array of character connections within *The Marrow of Tradition*, the intersection of themes takes place in multiple manners, but certain character intercedence does not transpire. Chesnutt never allows any direct relationships to develop between Olivia and Dr. Miller or Major Carteret and Janet. Potentially, this is because of further allusions to miscegenation or abrupt integration that Chesnutt seeks to avoid. However, the women interact with men of the other race through their husbands as a couple, thus maintaining concepts of a patriarchal society, which is established by white patriarchy that is ultimately a derivative of the black patriarchy within the African American community upon which the family unite derives. Nevertheless, the sense of family and kinship shatters for the Miller's through sacrifice. Chesnutt takes away Miller's son, yet for literary equilibrium— a balanced narrative— Chesnutt transposes the concept of family from Miller's son to association with the Carterets. In some ways, it is a subtle attempt to attack African Americans who strive to protect or ensure white lives, which Dr. Miller does for Dodie, all while his own child dies. (Danielson 73-92; Rae 231).

Dr. Miller's use of Eurocentric medicine is not enough. It is through the use of references to the occult and pagan gods in a foreign fashion as an entertaining means to make white audiences comfortable with folk magic, which is similar to the "magic" used in *The Conjure Woman and Other Conjure Tales*. Mammy Jane represents strength in Afrocentric medicine. However, Mammy Jane is not appreciated for her African medical traditions; she is only celebrated and welcomed by the Carterets solely because of her subservient attitude and support of the white patriarchy. Major Carteret conveys his

appreciation for Mammy Jane's submission and her objection of the "progressive negro" when she suggests that

if all the colored people were like [Mammy Jane] and Jerry...there would never be any trouble.... [Mammy Jane] served [her] mistress faithfully before the war; [she] remained by her when the other negroes were running hither and thither like sheep without a shepherd; and [she has] transferred [her] allegiance to [Major Carteret wife] and her child. (Chesnutt 499)

Mammy Jane exemplifies all aspects of the Black Eurocentric Savior because she willingly submits to subjugation for the betterment of her oppressors. She directly implements Afrocentric medical practices to save Dodie, the Carterets' child. She goes to the "back yard at dusk... to dig up the charm which she had planted there. It had protected the child so far" (501). Mammy Jane strives to invoke wellness within the child.

Chesnutt illustrates the manner in which the introduction of Eurocentric Christianity and Afrocentric traditions can begin to manipulate the impressionable Black Eurocentric Savior:

The cross was there, and the Trinity, though Jane was scarcely conscious of these at this moment, as religious emblems. But she hoped, on general principles, that this performance would strengthen the charm and restore little Dodie's luck. It certainly had its moral effect upon Jane's own mind, for she was able to sleep better, and contrived to impress Mrs. Carteret with her own hopefulness. (501)

Mammy Jane epitomizes the Black Eurocentric Savior the moment she desires to “impress” her colonizer. She strives to appease her oppressor and prefers to stay in a subservient role. Dr. Miller, though utilizing Eurocentric medicine, and Mammy Jane, using Afrocentric medical applications, are only allowed to address Dodie’s needs based on their voluntary submissiveness to the very people who lead the massacre intended to cause destruction to black civilization. Even though Dr. Miller is not subservient to Major Carteret directly, he serves the Major before himself, thus self-sacrificing, leading to his son’s death in the riot. Potentially, he may not have saved his son even if he were in the riot, but Chesnutt leads the reader to believe the doctor’s focus is on Dodie, not his own child. Dr. Miller has to reconsider Mammy Jane’s folk medicine and look upon it as potentially equal to Eurocentric medicine in order to apply it in a fashion that will free the boy from the grip of death. In addition, Mammy Jane represents the complete domestication of the human mind where she finds subservience natural even when she is in a leadership position (Hackenberry 193-202; Delmar 269-272).

Mammy Jane also shares a number of comparisons with Sandy which generate a theme of subservience to the white patriarchy in different magnitudes. Mammy Jane is the “meek-minded mammy” who cherishes her “white children”; she is a harmless, asexual servant who is considered only female based on her submissive but motherly role. She embraces the white patriarchy as better than the uncertain alternatives of an egalitarian society which she has been taught to fear. Mammy Jane upholds the idea that “young negros are too self-assertive. Education is spoiling them...; they have been badly taught. [Blacks] are not content with their station in life. Some time they will overstep the

mark. The white people are patient, but there is a limit to their endurance” (*The Marrow of Tradition* 498). Her basis for fear is on the belief that Blacks are in fact inferior, and their empowerment will lead to the collapse of Western civilization; therefore, Whites serve as sociopolitical, religious, and economic caretakers of Blacks as if they were a protectorate in an occupied nation (Hackenberry 193-202).

Sandy represents the spectacle of oppressed people who mimic Whites which evidences his affinity for them and view of them as his social and cognitive superiors. This belief exemplifies the Calibanic discourse witnessed in *The Tempest*. Consequently, Sandy gladly works at a newspaper written against both his existence and the existence of his ancestors. It is his loyalty to the white patriarchy that nearly costs him his life; thus, Sandy is a primary example of a Black Eurocentric Savior similar to Dave in “Dave’s Neckliss.” Sandy is much like Mammy Jane in his support of the white patriarchy, but he falls from social grace when he cakewalks and is, subsequently, sanctioned by disciplinary committee of the church because it is belief that it is “unchristian conduct, in the following particulars, to wit: dancing, and participating in a sinful diversion... which was calculated to bring the church into disrepute and make it the mockery of sinners” (*The Marrow of Tradition* 558-559). The black religious society serves as a surrogate of the white patriarchy. It is here where Mammy Jane proves to be a supporter of the white patriarchy. She is typified as a “pet” in multiple components, whereas, Sandy is considered by white patriarchy “a means to end.” His loyalty is an additional advantage in old Mr. Delamere’s prominence based on the stringent stratified society that Sandy blindly supports (Fanon-Mendes and Fhunsu 8-12; Worden 1-20; Chesnutt).

In comparison, the relationship between Major Carteret and Jerry establishes another theme related to the relationship old Mr. Delamere and Sandy share. Jerry is nothing more than a ploy for Major Carteret who uses him to undermine the African American community. However, Jerry is not without a discernment as Sandy appears to be, nor is Jerry meek-minded as Mammy Jane. Instead, he is similar to Caliban in his excessive subservient manner to the accepted superiority of the white race. Nonetheless, Jerry deliberately deceives the white patriarchy because loyalty is to himself and not the stratified system. However, Jerry exposes his kinsmen to harm. He sacrifices his own people to support himself and his stability within the system, not to support the white patriarchy. He is a character who has

a keen appreciation of the danger to the negroes when they came in conflict with the whites, and he had no desire to imperil his own skin. He valued his life for his own sake, and not for any altruistic theory that it might be of service to others. In other words, Jerry was a coward. (*The Marrow of Tradition* 697-698)

In only that sense is Jerry an anti-Black Eurocentric Savior. Ultimately, his sacrifice leads to the same results regarding his subservience and support of the white patriarchy, but his motives differ from Sandy or Mammy Jane; thus, Chesnutt shows how Jerry's deceptive means to play both sides of the conflict lead to his demise at the very riot led by his employer and in many ways post-reconstruction 'master' (Fanon-Mendes and Fhunsu 8-12; Worden 1-20).

Jerry represents the self-hating "Negro" who hates white society, but also seeks white society for "salvation". Blacks despise him for his subversive agenda, and he is

used as an expendable commodity by the system in which he seeks to maintain. Chesnutt challenges white patriarchy to consider fully integrating African Americans. However, this theme Chesnutt wants to implement is one of nationalism, patriotism, the American dream, and idealistic reconciliation between the races in an egalitarian society (Fanon-Mendes and Fhunsu 8-12; Worden 1-20; Chesnutt).

Characters such as Jerry in *The Marrow of Tradition* and Caliban in *The Tempest* represent a complete form of self-subjugation with a seemingly slave mentality. This common form of subservience is the outcome of the perpetuation of Black Eurocentric Savior archetype throughout all of the history behind the literary works analyzed in this study. Within Jerry and Caliban's similarity lies the foundation of the Black Eurocentric Savior. They share the idiosyncrasy of appearing to be subservient and yet having the inclination to attempt to manipulate the oppressor through self-subjugation and accepting a secondary position within overall society. Both characters believe that through subservience they can actually benefit above other subjugated people who do resist, and instead establish a certain convenient alignment with the oppressor that individually benefits the subjugated character at the expense of his or her own culture. (Shakespeare; Chesnutt; Ferguson; Sofo).

When considering Chesnutt's *The Marrow Tradition* and Fanon's *Black Skin, White Mask* and *The Wretched of the Earth*, there is a perpetual "push" to show strength, intellect, and strategy among people of African descent who seek not only liberation but a sense of silence that is respected and not violated by former colonial or segregated powers. Characters who choose to submit fully are presented in detriment as they follow

subjugators who would otherwise destroy them. Original subservience among Africans to Europeans was based on physical survival, the threat of death, or relentless torture.

However, following years of slavery, later Reconstruction and Post-Colonial eras, the choice among people of African descent to submit to European powers began to subside in regard to Africans who seek or rediscover their original cultural values. Fanon-Mendes and Fhunsu suggests that

if the newly independent countries [and people] did not manage to educate their elite, then what would prevail would be a culture of racketeers who would simply be caricature of their Western mentors, in their behavior and their patterns of consumption.... The independence of the colonized countries [and people] was, for Fanon, a preliminary and necessary step, but was in no way the end of the process of liberation. (11)

Colonial independence and cultural appreciation would generate new means to better establish themselves as an liberated and sovereign people within either European nations or new nations in the Caribbean or originally in countries of Africa (Chesnutt; Behn; Matias 231-236; Nayar; Fanon-Mendes and Fhunsu 8-12; Fanon).

Through the use of the thematic analysis approach to the meta-analysis, meta-synthesis research design, all inferential or underline themes that emerged were objectively validated. The objective nature of thematic validation throughout this study was possible through addressing the correlation between independent and dependent variables which yielded these emerging themes. These themes established a precedent in

which the Black Eurocentric Savior is a representative or manifestation of the ideology of the African self-subjugating and self-sacrificing him or herself for his or her white captors and oppressors.

CHAPTER VI

DISCUSSION, CONCLUSION, RECOMMENDATIONS

Discussion

Chapter One introduces the concept of the Black Eurocentric Savior within this study. Essentially, the Black Eurocentric Savior arose from the devastation of indigenous and enslaved people in Africa and the Americas by Western European political rivals who exploited conflicts original to Africans and Native Americans. These Western European powers were opportunistic in their pursuits of commerce and trade among themselves throughout Western Europe, Eurasia, and East Asia. The primary motivations were the search for gold and later products such as sugar, coffee, chocolate, tobacco, rice, and cotton. In previous centuries, Europeans were defeated by civilizations of the Near East and North Africa that were primarily composed of Arabs, Moors, and Turks. This led to the roots of numerous racial perspectives of people of color being warlike and savage, with the darkest of people, specifically West Africans of Bantu stock being considered subhuman savages (Shakespeare; Behn; Fanon).

With the consideration that slavery and serfdom as a form of bondage were practiced throughout the world, the concept of slavery was neither new to West Africa nor a foreign practice. However, under both Arab and indigenous African slavery, Africans remained in touch with culture and their sense of humanity, regardless of their religious beliefs. There were instances of abuse and turmoil, including genocide and

brainwashing among enslaved people of color and their non-white captors, but once Europeans entered Africa for the purpose of slaves, the concept of slavery under the Transatlantic slave trade took on a concept of genocide that was not solely physical but psychological (Fanon; Fanon-Mendes and Fhunsu 8-12). The concept of killing the pure or original Afrocentric concepts of humanity, family, cosmology (religious beliefs), sociopolitical issues, culture, and language changed based on impacts of European slavery through racially-based brutality and the stratification of the African under Eurocentric Christianity. Christianity in itself is not evil nor is Eurocentric Christianity practiced by Whites in consideration of their racial and cultural values. However, when those racial and cultural values have been used to deny people of color humanity, rights, and respect and are used to justify rape, killing, emasculation, and pedophilia, subsequent instances of demonization and diminutive marginalization with a stratified society, Eurocentric Christianity is appalling and destructive for all parties involved (Turner; Chesnutt; Cooper 119-144; Andrade 189-214).

The Black Eurocentric Savior arose from the concepts of black Africans, Afro-Caribbeans, Afro-South Americans, and primarily African Americans by racist Europeans masking their sinister beliefs behind justifications of skewed, misrepresented concepts of Christian doctrine. There is evidence through literature by both European and American authors, from the Elizabethan Era to the present, that such device has been employed both to justify racism and degradation of black people as well as means to reveal the brainwashing and ignorance of white people who simply practice what they believe is correct Christian approaches to issues that only perpetuate division,

subjugation, and violence originally rooted not in Christian doctrine but the racist, opportunistic concepts of Whites from centuries past (Chesnutt; Cooper 119-144; Elam 749-768).

Following the establishment of Spanish, Portuguese, British, French, and Dutch colonialism in the Americas, the Irish, Scottish, Scandinavian and German immigrants followed. Within America, these numerous European populations, previous to the explosion of southern and eastern Europeans during the Second World War, became the roots of the “white identity” or Whiteness which opposed independent Black thought noted as Blackness. Blackness was negated under Western slavery; this was apparent and unfortunately successful among the African American. African Americans as a culture are seemingly detached more from their African roots than any other African ethnicity throughout the world. In many fashions, the African American is a blend of African ancestry coupled with a confusing array of Eurocentric perspectives and values which manifests as self-hate and affirmation of false European superiority as a result of years of subjugation and ignorance of West African cultures and values. Moreover, the Black Eurocentric Savior found fertile ground among African Americans based on their detachment from various African cultures and the dilution of their Blackness not only genetically but socially and psychologically (Nehar; Fanon-Mendes and Fhunsu 8-12).

The history of slaves capturing and selling their foes to Europeans was a source of pain exploited by Europeans to feed into self-hatred that a number of African Americans feel toward their African roots today manifesting in the concept that such individuals are solely black people and have little to nothing to do with Africa or its gifts and history.

The primary reason Europeans and later Whites felt Africans were good for slaves was that Africans were physically resilient and socially manipulated because of the grave amount of division. Division became a means to maintain control of Africans and their descendants by rewarding Africans and their descendants for working against autonomous African interests, such as insurrections or later Civil Rights, in order to serve white privilege and thus support self-subjugation under white supremacy. In addition, the constant rivalry between Africans as an isolated racial group and ethnic identity remains evident when considering how many Whites, who choose to be racists perpetuate racial stereotypes among people of color, setting numerous ethnicities such as Latinos/Hispanics, indigenous/Native American, and Asian (including Asian Indians and Middle Eastern) people against African people who have lived in the West, namely in the United States (Hackenberry 193-202; Fanon-Mendes and Fhunsu 8-12).

It is understood that within the Middle Passage, the Caribbean, most of the horrific physical accounts of abuse and terror took place with Europeans attacking Africans while preaching Christianity. However, Caribbean people had a greater number of choices in retaining their sense of Blackness or refuting it, as some Dominicans have, associating with European roots in Spain versus African roots from various nations and connections to Afro-Caribbean cultures such as Haitians (Fanon; Chesnutt). Nevertheless, the tragedy of the Black Eurocentric Savior continues to be perpetuated as a psychological and social issue within a number of Black or African populations not only in the United States but within the Caribbean and even within Western and Northern Africa. Nevertheless, following the onset of the Post-Colonial Era, just as African

Americans entered a zenith of Civil Rights achievements, many nations of former enslaved and colonized African people embraced independence from their former colonizing, captor nations of Europe while embracing Afrocentric perspectives of sociopolitical power, cultural expression, and religious perspective original to Afrocentric ideologies and experiences. William Shakespeare's *The Tempest*, Aphra Behn's *Oroonoko*, Charles Chesnutt's "Dave's Neckliss" and *The Marrow of Tradition*, and Franz Fanon's *A Dying Colonialism*, *Black Skin, White Masks*, and *The Wretched of the Earth* address the roots of the Black Eurocentric Savior within Eurocentric Christianity, sociopolitical developments, and technological advancements that aided white societies to maintain racial stratification that served white privilege (Whitford).

Calibanistic dialogue is the primary origin or foundation for the Black Eurocentric Savior. Essentially, the concept of the Black Eurocentric Savior is connected to Shakespeare's Caliban in *The Tempest*. Caliban is considered to be half-demon, thus naturally prone to evil, in the sense of being the son of Lucifer and Sycorax, a witch from Algiers (Algeria); thus, Caliban is of African descent. A number of studies and reviews of *The Tempest* have stated that this does not represent Africa, Africans, or any Afrocentric concept viewed by Europeans as Whites as negative; however, this is myopic at best because Algeria is Africa (Cooper 119-144; Turunen, and Bondas 398-405; Shakespeare). During the Elizabethan era, North Africa was more familiar to Europeans than sub-Saharan Africa, where many of the slaves that were brought to the New World descended. With that in mind, Caliban lives on an unknown island; this suggests the island was not near Asia, Africa, or Europe and was discovered or rather invaded by the

Neapolitans previous to the common knowledge of the Pacific Ocean by Europeans.

Vasco Nunez De Balboa discovered the Pacific Ocean in 1513; *The Tempest* was completed in 1610. Caliban's island's description implies it is in the Atlantic based on the journey of the Neapolitans to and from the island back to Italy (Shakespeare; Gates; Guillen; Hackenberry 193-202).

Considering the concept of the island being in the Atlantic and Caliban (similar to Oroonoko for Coramantien, Ghana) being of African descent, as well as Ariel representing the "indigenous spirit" of the island (similar to the Surinamese native Tuscan in *Oroonoko*) thus the Amerindian people, *The Tempest* is a tragicomedy that addresses concepts of colonialism, racism, miscegenation, and Eurocentric Christianity as the root of the Black Eurocentric Savior through satire (Nehar; Worden 1-20). The play does not have a definitive conclusion, as the Neapolitans with the idea of the Neapolitans returning. Nevertheless, the concept of Miranda attempting to teach Caliban the language of the Neapolitans, the concept of taboo sexuality between the African male and white female addressed in Miranda thwarting Caliban's lascivious attempts to rape her, Prospero's concept of sociopolitical order (government), and the misleading cultural elements that Trinculo and Stephano place upon Caliban (i.e., experiences with alcohol) are but a few aspects of colonization and dehumanization that led both Africans and indigenous Americans to subjugation under European and later white powers (Shakespeare; Sofo 23-33; Reynolds and Thompson; Matias 231-236).

The conflict established between Ariel and Caliban suggests that Prospero, as the European power, assumed control over the island partially because of Caliban's

willingness to submit to what Caliban perceived as a superior society in which he could benefit through his self-subjugation. While Ariel seeks to maintain control culturally if not sociopolitically through assisting European powers (the Neapolitans) in maintaining dominion over all people of color, but specifically the African (Buell 203, 215; Matias 231-236). Prospero explains, “This misshapen knave/ His mother was a witch... and this demidevil... had plotted with them to take my life... this thing of darkness I/Acknowledge mine” (5.1. 270-279).

As far as *Oroonoko*, Oroonoko is a conundrum in that he is both a perpetuator of the African slave trade and also becomes a product of the African slave trade. Initially, Africans sold other Africans among their own kingdoms and empires from the days of the Egyptian Empire, between Egypt and the Niger Valley; this is evident in the relationship between Oroonoko (conqueror) and Jamoan (conquered). This was known as the Trans-Saharan Slave Trade. However, once the Portuguese began to circumnavigate from Algeria to Nigeria, and all the way around to the Cape of Good Hope and onto India, it became common for a number of European sailors to often be lost and captured by Africans and traded for Africans captives of Europeans (Behn; Gates; Stanto and Chappell). Later, Whites were no longer traded for Blacks between Africans and Europeans but rather Africans, who were prisoners of war or a subjugated people, were captured and sold to Europeans; this is the story of Oroonoko. In that sense, Oroonoko represents a level of self-hatred that West African slaves had for themselves, considering the fact that they were often captured by rival nations of similar genealogy and culture and sold to foreigners to be brought through the Middle Passage and experience the most

horrific forms of physical abuse, degradation, psychological abuse, and the peculiar indoctrination into European society, not as second class citizens but subhuman vessels of European consumption (Stanto and Chappell).

The consumption could be sexual, domestic, or commercial where the African slave represented sociopolitical capabilities of Europeans to conquer and control other human beings where the Europeans felt a false sense of superiority. In that sense, much like Caliban submitting to Prospero and the Neapolitans' perceived level of superiority, Oroonoko becomes enraptured in the idea that Europeans are not so much of a superior people but rather a far more advanced group of dishonorable people that were skilled in exploit division among warring people. The Europeans exploited inter-African conflicts and conflicts between Africans and indigenous Americans in order to maintain power. The underlying fear of many Whites was the occasional union of Africans and Amerindians which led to what whites believed would give rise to mongrel hordes of savages that would overrun their ill-gotten colonial empires and later white-based nations in the New World (Sills 314-340).

Oroonoko understands that he is destined to fail, yet he is unwilling to submit. Oroonoko's story represents the opposite of the subjugated African, the foundation upon which the Black Eurocentric Savior thrives; this is the African, Caribbean, or African American who has mentally allowed him or herself to be fully consumed by racially stratified whites society and no longer perceives him or herself as an African but merely property or an extension of white subjugators (Toker 33-41). This realization of what the Black Eurocentric Savior is founded upon lies in the fact that slaves were originally a

sign of white privilege in the New World, maintained through white supremacy and domination of the African by the European through self-hatred, self-subjugation, and the false sense of being a black Christian to the white, paternalistic God. Oroonoko represents the symbol of the defeated African and what was necessary in the eyes of white supremacists posing as Christians and civilized people regarding the complete subjugation and submission by Africans in order to control them and manipulate them within white society to serve solely as minions of involuntary utilitarianism (Islam; Mariano 559; Jaher 55-71).

Within *The Marrow of Tradition*, the Black Eurocentric Savior is not solely a concept of religious, physical, or psychological submission of African people to Whites, but in fact the genetic or hereditary subjugation of Africans by Europeans through coercion or rape. However, the primary means by which both Dr. Miller and Janet Miller come into being are both accounts of love, based on the fact that both are adults during the turn of the century in the Progressive era, some thirty years after the end of the Civil War. Nevertheless, the perception of miscegenation infuriates the racist whites who perceive themselves as pure bloods and mulattos or biracial Americans as half-breeds, namely individuals of Afro-European descent. However, in years past, long before the advent of the U.S. when Virginia was still a British colony, the Virginia Slave Codes of 1705 were established by a group of racist white male citizens who feared the unregulated union of mostly white men and black women would lead to the inheritance of generated wealth to mulatto people who were identified as black based on the African ancestry of their mothers (Islam; Mariano 559; Jaher 55-71; Chesnutt).

Janet Miller is a primary example of a Black Eurocentric Savior based on her need to be recognized and thus valued as appeasing the white hierarchy by way of her reluctant, racist half-sister Olivia at the expense of the death of her child and near death of her husband Dr. Miller. In a number of ways, Dr. Miller appears as a Black Eurocentric who takes a step towards realizing his folly and embracing a sense of self-actualization. He constantly accommodates whites who are racist and never confronts them as a militant like Josh Green does. Chesnutt uses Josh Green as both Dr. Miller, Sandy, and Jerry's antithesis, completely devoid of any submissive notion toward the white supremacist hierarchy. Dr. Miller attempts to work within the system and maintain some proactive connection between Whites and Blacks by enriching the black community with his skills and interests, yet remains amicable or cooperative with racist customs in the Progressive Era South. Nevertheless, he fails in the sense that he is unable to protect his son from dying and reluctantly assists in saving Dodie, the son of the very man, General Carteret, who led the race riot that led to Dr. Miller son's death (Chesnutt; Conventioan and Williams).

Mammy Jane and Sandy are obvious Black Eurocentric Savors based on how they consistently go through a number of unnecessary changes to appease their perceived white superiors. Mary Jane embraces her Afrocentric means of holistic medicine solely to serve the needs of the Carterets. Sandy is saved by old Mr. Delamere solely because he is likewise abased on his loyalty to the old white man. The fact that Tom Delamere was able to portray Sandy, which led potentially to Sandy's demise at the hands of the mob, who believed Sandy had murdered Polly Ochiltree, Tom's aunt, raises the question that is

implied by Chestnut, which is Tom Delamere himself was potentially a mulatto, raised as a white man by his father. In comparison, Jerry is a manipulative and sinister version of the Black Eurocentric Savior who is neither as innocent nor as docile as Mammy Jane or Sandy. Jerry is somewhat like a throwback to Caliban in *The Tempest* in that he only submits on a superficial level in order to maintain a false sense of entitlement and safety under the protection of his oppressor versus the potential harm by his oppressors. However, his plans backfired, which leads to his death at *The Morning Chronicle* once he is lynched (Chesnutt; Rae 231; Robinson 61).

Within *The Marrow of Tradition*, Chesnutt shows a variety of versions of the Black Eurocentric Savior to be a warning to blacks not to fall into such a mentality and be lead into their own self-destruction by self-subjugation and adherence to paternalism under the guise of Eurocentric Christianity and the conventional false stability of living in a racially stratified society. Moreover, the message to the white audiences is that without actual recognition of the shared history and evident ancestry between African Americans and Whites, the potential for continued violence and conflict would permeate throughout American history. In that sense, Chesnutt was prophetic in that it took nearly eighty years up until the Post-Civil Rights era for America to be closer to an idealistic society where Blacks and Whites were equal, and the cultures were able to integrate in a fashion that was rewarding for all members of the two diverse societies (Chesnutt; Duquette 163 McWilliams 174).

Dave in “Dave’s Neckliss” is a primary example of the self-destructive power of an individual embracing the illogical yet complete concept of the Black Eurocentric

Savior. Essentially, Dave believes that even though he is external of the “white man’s Heaven” he is not external of the damnation by the “white man’s God.” Therefore, he devotes himself to being humble and attempting to approach his status as a slave as an opportunity to being an example of God’s power, even for the lowliest of “creatures.” Dave approaches the idea of succumbing to his wrongfully-accused punishment “ as an opportunity to prove that God blessed him with the ability to have the strength to endure persecution based on his race, and based on his status as an enslaved man, to be an example or symbol of God’s glory. As an example of God’s glory in his suffering, Dave convinces himself that he eventually would add to undermining the evils of slavery by adhering to them. In many ways, Chesnutt shows how twisted the mind of such a slave, and his misguided pride in Eurocentric Christianity regarding the Black Eurocentric Savior, is fatal and futile. Dave’s efforts do not allow him to save himself even though he sacrifices himself completely to Eurocentric religious beliefs and the racist, antebellum society of the South simply to conform with the intention of one day being accepted by God through his servitude of God’s supposedly chosen people (Ramsey; Rued; Swift; Chesnutt).

Following generations of brainwashing that led to self-subjugation resulting from self-hatred and the false admiration and obsession with whiteness as synonymous with godliness and Blackness as synonymous with evil, many slaves believed that God placed the Whites in charge of black people essentially to bring them into an age of Christianity through servitude in order to enjoy a sense of salvation in the afterlife and shed their biblical, generational curse, the Curse of Ham. However, the salvation is forever stratified

and never equal to the captors of Blacks. In other words, Chesnutt implies that Dave's understanding of Christian cosmology is that there is a white heaven and a black heaven; consequently, there must be a white hell and a black hell (Piacentino; Swift and Mamoser 1-12).

Either way, the heaven for a black slave is not equal to the heaven for the white slave holder; just as the hell for black man essentially is both on earth and beyond the world of the living, the hell for the white man potentially would appear after death. Dave never makes the effort to approach the idea that slavery is completely wrong. Furthermore, he does not explore the fact that white slave holders used Eurocentric Christianity as a means to manipulate African people into operating under the mentality that they will never be completely accepted as a white person's social nor political peer. Instead, Dave, along with other subjugated Blacks, believed that both enslaved and free people of color were expected by God to serve His will on Earth in a utilitarian function, supporting white society. Many of the black Christians were "internalizing a white mythology that condemned one's own unregenerate African-ness, one's inextricably entwined associations with those 'significations of deviance and sin.' It might mean, in short, adopting as one's own a profound cultural rage against blackness itself" (Swift and Mamoser 8). With this in mind, Dave is an example of the complete brainwashing and perverse nature of Eurocentric Christianity used as a means to create Black Eurocentric Savors who seek to subjugate the entire black race and serve white patriarchy and their colonizing agendas.

“Dave’s Neckliss” reveals that slavery, based solely on physical abuse and overall terrorism by Whites upon Blacks, was not as effective as psychological manipulation through the use of religion. The use of Eurocentric Christianity allowed Whites to manipulate Blacks into a position in which they hated themselves and saw their own condition as a curse similar to the twisted and erroneous interpretation of the Curse of Ham. Originally, the Curse of Ham was upon Canaan, son of Ham, the grandson of Noah. Ham was considered Black, the father of all Africans. Yet, it was Canaan, not Ham, who contracted leprosy, thus turning his skin and the skin of his descendants to white not black. However, the way it is interpreted through Eurocentric Christianity, the curse was that Ham, originally white, as all Biblical figures were believed to be, was turned black as a symbol of his evil and disloyalty following his ridicule of his naked and drunken father, Noah. From that point, Noah stated that Ham and all of his descendants would serve the nations born of Japheth who were Europeans, Eurasians, East Asians as well as the nations of Shem, who were Semitic people such as Israelis, Arabs, and Central Asians. Nevertheless, the need for the African slave in America specifically was satisfied, not through the whip or the gun, but through the power of brainwashing by use of religious fervor under Eurocentric Christianity, first through the threat of torture and death and later through the threat of damnation (Piacentino; McElrath Jr., and Leitz III; Swift; Chesnutt).

Considering Dave’s obsession with not only proving his Christian faith among his false accusers, but also before God, becomes an obsession of macabre, Socratic logic in which he is stuck in a cycle of doubt and performance (proving his faith by example).

This cycle culminates into a fashion where he himself feels that he is the ham, and the only way to be fully complete and free of sin himself is to be cured of his impurities much like a ham; this psychotic thinking leads him to hang himself in the curing barn among the hams. Dave becomes exactly what many Whites thought of Blacks regarding slavery; Blacks were not people but products of a system rooted in commerce, supported by custom, and enabled by religion (Chesnutt; McElrath Jr., and Leitz III; Ewell, Menke, and Humphrey).

Within *A Dying Colonialism*, *Black Skin, White Masks*, and *The Wretched of Earth*, Fanon addresses a number of factors that are related to the Black Eurocentric Savior but in a fashion external of the African American experience alone. Fanon addresses a number of Caribbean nations and North African nations such as Algeria that reestablish their own sense of independence by expelling the social, cultural, and religious overtones established through Eurocentric colonialism, as well as the racist perversions of Christianity presented by Whites among people of color in Africa as well and throughout the Caribbean (Nielsen 342-352; Pinder; Mignolo; Fanon).

Throughout *A Dying Colonialism*, *Black Skin, White Masks*, and *The Wretched of Earth*, Fanon focuses on the concept of the master-slave relationship as the basis by which individuals engage in self-actualization as a means of liberation. Once Africans throughout the world recognize that they were not products of European society but rather people who were bound to European society solely based on the brainwashing under Eurocentric Christianity, culture, sociopolitical systems, and commercial utilitarian use, Africans became self-aware of their value within these societies and sought to find

reward for themselves in the form of undisturbed autonomy in their own development as well as independence fortified by civil and human rights (Nayar; Allouche;; Samman and Al-Zo'by; Fanon-Mendes and Fhunsu 8-12).

In the US, this manifested as the Civil Rights Movement, which did not establish a separate black nation as many individuals such as the Nation of Islam may have sought at one time, but it did establish that Blacks and Whites were united as Americans by history, by blood, and by the development of the future of the nation itself. Therefore, integration was the only plausible and proactive solution to move forward as a unified yet diversified group of people. Nevertheless, in the Caribbean and throughout Africa, the concept of decolonization, which led to the Post-Colonial era, was a matter of separation not integration in which white powers were essentially expelled from nations they never intended to build but to solely use for commercial purposes (Settler and Engh 126-148; Matias 231-236).

Throughout the Caribbean, as well as throughout North and West Africa specifically, Europeans created colonies with no intentions of building nations; therefore, once those populations became self-aware of their values as new nations, they simply sought to establish themselves without the burden of continued racial prosecution and subjugation under European powers. Once those colonial powers were removed these nations of brown and black people were able to develop based on their roots in Africa, and development was external of the limits and bondage placed upon them by their original European oppressors (Lopez 71-78; Fanon-Mendes and Fhunsu 8-12).

The study's research methodology was qualitative. The study utilized a combination of sources regarding American history and culture as well as related world history regarding the social, psychological, ethical, political, and religious ramifications of Eurocentric colonialism and Christianity upon enslaved Africans, Afro-Caribbeans, and African Americans from the colonial era to the Post-Colonial era. The research design employed was a meta-analysis, meta-synthesis which provided the basis for thematic analysis. The thematic analysis was implemented to align historical events, cultural and sociopolitical developments, and religious perspectives alongside the literature that served as the basis of this study. The thematic analysis generated support to reveal underlying themes that are at the foundation of the Black Eurocentric Savior within British and American histories and literature. The theoretical approach was an epistemological approach which utilized independent and dependent variables to generate inferential variables (Creswell, 1998; Walsh and Downe, 2005). The inferential themes are the underlying themes that are synonymous, related, and derivative throughout all the works of literature addressed within the study. The dependent variables were racism, colonialism, slavery, post-reconstruction, Christianity, servile mentality, and utilitarianism. The independent variables were the main characters in the fictional works of Shakespeare, Behn, and Chesnutt and the concepts addressed by Fanon. (Shakespeare; Behn; Chesnutt; Fanon; Hackenberry 193-202; Nehar; Whitford).

Within Chapter Three, the research question asks, "What are the moral implications of utilitarianism in regard to the impact of Calibanistic discourse and colonization on people of African descent?" Fanon answers this question best by stating

that is only through the denouncement of loyalty unto the hypocritical European humanism and concepts proposed by Eurocentric Christianity that African people can be fully liberated from the confines referred to in Calibanistic discourse. These confines were synonymous with colonialism, racism, peonism, and social stratification associated specifically with the experiences of African people throughout the Western world, Europe, and Africa (Fanon-Mendes and Fhunsu 8-12; Lopez 71-78 Nayar, Mignolo, Allouche).

Significant Underlying Themes

One underlying theme that is unifying throughout all the works reviewed in this study is the concept of the Black Eurocentric Savior. The Black Eurocentric Savior is not solely a psychological manifestation among the enslaved populations and later culturally, sociopolitically, and religiously subjugated populations of the Americas that are of African descent, but also a matter of appearance among numerous people of African descent within the diaspora who are of mixed ancestry. In other words, all four major authors within this study address elements of sexual encounters, tension, and fears between males and females of both African and European descent. With regards to black males and white females, there is a continued fear perpetuated by predominately white males for concerns regarding the purity of the white race based on the concept of white supremacy, and the purity of the ruling class associated with a specific racial background. However, the combination of white males and black females is addressed with duality.

On one hand, it is regarded as miscegenation and considered disgusting as far as mixing of bloodlines and references to inheritance with the result of mulatto children

gaining finances and potential status from their white paternal parent. On the other hand, due to the roots of the biracial American, the mulatto, in not only racial domination but sexual domination based on gender, slavery served as a peculiar institution by which mulattos were an unprecedented and unintended outcome. This reflects the notion that such people were displaced based on the fact that they were never expected to become a considerable phenomenon within American and European cultures. This leads to biracial people ostracized by both Blacks and Whites, and because of the Black Eurocentric Savior mentality, many African Americans purposefully were more fixated with pursuing an appearance of being more Eurocentric with aquiline features, lighter complexions, lighter eyes, slender features, less robust frames, and straighter hair with less fullness.

Such people of African descent were not favorable of looking Afrocentric and having Congoid (Negroid) features, reflecting self-hatred and self-subjugation even in current societies. Such self-hatred and misguided adoration of Eurocentric concepts of aesthetics, culture, and perspective are evident in concepts and images presented in media, marketing, entertainment, education, housing, religion, and the justice system. The various numbers of skin complexions and related financial and educational resources associated are the basis of colorism, or the African American caste system initiated by Eurocentric racism, which continues to demean darker African Americans and place the lighter blacks on a level of mulattos in the past solely because they closely favored whites based on a higher percentage of European ancestry.

The Tempest

There are significant stereotypes related to Caliban or Calibanistic dialogue which permeate literature, film, music, social media, all forms of entertainment and even education throughout history to the present day. However, one of the most recognized and overtly perpetuated stereotypes is the “black buck” which is a “representation of a violent, vengeful, highly sexual black male” (Kocic 85). Due to Caliban’s shock and awe concerning Miranda, he is overcome by his carnal needs and attempts to rape her. However, it can be argued that her investment of time and energy in teaching him the ways of the Neapolitans was in fact a form of flirtation and misdirection for the purpose of undermining him. By undermining Caliban’s focus, Prospero was enabled in a greater fashion to conquer Caliban’s island. Another particular stereotype is the coon. The coon mimics the educated or refined white man. Essentially, the coon is a clown. This is the nature of Caliban as he mimics Trinculo and Stephano, believing that they are his superiors and have enabled him with magic or supernatural powers simply through the use of alcohol. This is also seen in characters such as Sandy in *The Marrow of Tradition* and a number of modern caricatures created including entertainers such as hip-hop artists of today (Williams; Henry; Linebaugh and Rediker 27).

However, usually the coon is considered a pejorative applied to actual intelligent African American men who are attacked not only by whites but blacks for simply being intellectual and independent in their thoughts. Another Calibanistic stereotype propagated by popular acts throughout American history, especially in the young artist of hip hop today, is the pickaninny or seemingly idiotic, mischievous black child. This mentality of childish, silly, selfish nature is held as creative and liberating among the number of hip-

hop artists, who do not even produce music or lyrics with a significant aesthetic purpose other than commercial success. The success is primarily rooted in purchases by whites who may or may not be racist; however, the celebration of this imagery continues to permeate American culture as synonymous with black people and Blackness (Linebaugh and Rediker 27; Gordon 5; Smit).

Other indirect stereotypes related to Caliban would be the mammy, similar to Mammy Jane. This would be the seemingly clownish, asexual, melodramatic black woman who is not attractive by conventional standards, yet constantly dotes over white people and white children more so than supporting her own people in a maternal fashion. Another stereotype is the tragic mulatto, which is not directly connected to Caliban, but it is implied that if Caliban had children with Miranda, these children would actually be a mixture of African and European descent; thus, they would not be accepted by either society. Such non-acceptance by Blacks or Whites is similar to the plight of Janet Miller in *The Marrow of Tradition* (Williams; Henry; Smit). Through Caliban, the course of the Black Eurocentric Savior's development throughout history can be seen as manifested in stereotypes established to generate an effort of chastisement and restraint. The Black Eurocentric Savior is a concept generated to restrain African Americans in a position to remain in service to Whites at the expense of their own self-worth, self-awareness, and self-actualization (Walsh and Downe, 204-211; Elam 749-768; Arnold and Fischer 55).

Oroonoko

Themes in *Oroonoko* primarily are rooted in the concept of the noble savage. The noble savage is similar to Caliban in the sense of Caliban's efforts to show his humanity

according to the Eurocentric perspective of the Neapolitans. However, Oroonoko understands that he is a human and that he is of royal blood; therefore, in many ways, he is of greater value in a social fashion than his actual captors, who in their societies are commoners. It is his concept of honor that makes him majestic; though, due to the fact that he is an African in Eurocentric society, he is considered beneath the lowest of Europeans. Hence, he is considered to be a savage and lower as a slave than Tuscan and the native people of Surinam (Gomez-Moriana and Duran-Cogan 320-351). Another notable theme is that a number of Europeans were scared of the potential for Africans and Amerindians to unite similar to the Seminoles in Florida. Therefore, the union of Blacks and native people was considered illegal by fearful Whites who believed that the union would generate powerful mongrel hordes. This united mixed people such as the zambos of central and South America were feared for the potential of them subjugating Whites under the same racial horrors that Whites had imposed upon people of color in both Africa and throughout the Americas (Stanto and Chappell 81; Borrell 16).

Although there are at least two and a half centuries between *Oroonoko* and “Dave’s Neckliss”, Oroonoko represents a stronger lineage of African slave compared to the black or African American slave who is complacent like Dave. Oroonoko opposes this seemingly shiftless excuse of a man (Dave) who assumes some form of pride and his belief of being a Black Christian. At the time, being a black Christian is synonymous with being a docile, humble, loyal slave who invests versus attempts to undermine the white patriarchy under which he is oppressed (Stanto and Chappell 5, 6, 81; Behn; Fanon; Chesnutt; Blansett 1-54).

The Marrow of Tradition

Within *The Marrow of Tradition*, Chesnutt presents a number of themes through interactions between characters and what they symbolize in the American cultural and sociopolitical dynamic during the Progressive Era. Chesnutt presents a series of opposing personalities in action of perspective which generate points of focus for the reader, regardless of their overall demographic at the time. Josh Green represents black militancy; Captain McBane represents overt, belligerent white racism; both cancel each other out through their attempts to destroy the other based on ingrained racial hatreds which both justify their cultures and the histories between the races in America. Dr. Price is the racist, white moderate. Dr. Burns is the culturally-aware, white liberal. Both men represent the average white citizen who possessed a bystander or removed standpoint concerning racial tensions and did little more than discuss the ideologies of racism versus equality, with little to no action for or against the plight of African American. However, such men benefitted from white privilege and thus supported black subjugation by being inactive (Musser, Gaines, and Brower 155; Izzo; Duquette 163).

Lee Ellis is the conscious white man; Tom Delamere is white hatred turned in on itself. Ellis is proactive in his defense of Sandy versus allowing him to be accused and potentially murdered following the riot. However, Ellis is more so seeking to bring Tom to justice rather than defending Sandy alone. Tom represents the epitome of how hatred eventually attacks itself. He is angry with the rise in black success in Wellington like many whites of the old Southern aristocracy, who were disenfranchised by their own wrongdoing following the end of slavery with the loss of the Civil War. However, Tom

devises the evil plan to remove his aunt, Polly Ochiltree, and take her resource of wealth, feeling she is pompous and undeserving of her small fortune, which led to the downfall of the South. Essentially, the aristocracy undermined the common Whites, and their wealth, by taking their jobs and thus power away by utilizing black slaves (Duquette 159; Wilson; DeSantis 79).

Once the slaves were freed and became citizens, Whites from all socioeconomic backgrounds felt as if they were denied their opportunity and inheritance to function with financial and social stability in the South. Therefore, to kill Polly Ochiltree was a catalyst to add fuel to the race riot which was the inevitable plot of General Carteret and Captain McBane, based on envy and animosity toward the initially disenfranchised Blacks, who had become self-sufficient commercially and socially, and thus were able to be far more affluent under the separate but equal laws of the South than the whites intended. By Ellis identifying and proving Tom Delamere killed Ochiltree and not Sandy, this potentially weakened the race riot's fervor; however, such consideration is speculative considering the real-life race riot of Wilmington, NC in 1898, and its disturbing outcome of rapes, murders, and destruction of property in the black community by the hand of racist whites (DeSantis; Jarett; Rae 231; Robinson 61).

Dr. Miller and General Carteret coming together represents the concept of the oppressed and the oppressor ending the conflict between them. Though it is an awkward armistice, it is a matter of both parties seeing each other as equals in their concern for the life of Dodie. Dodie being an innocent child serves as a symbol of General Carteret's humanity and Dr. Miller's duty as a giver and protector of life. It is to Dodie that both

men are unified at the nexus or point of union that assists in quelling the conflict. Yet again, Dr. Miller loses his son, which in many ways is an indicator that African Americans, considering assimilation and integration with Whites, would continue to take significant loss unequal to their white counterparts. The union of Olivia and Janet also is related to Dodie in that Dodie is Olivia's child and Janet is the child of Olivia's father by his "colored" servant that he married. Therefore, the concept of blood and family unite both women and quell the conflict between them. Olivia finally acknowledges Janet as her sister, and Janet feels a sense of respect. However, again, the loss of Janet's stepson is never in any fashion fully addressed in the book, which leaves the narrative open for speculation as to the true dynamics in which the two families would coexist and potentially return to conflict or attempt to make peace (Chesnutt; Danielson 73-92; Rae 231).

Chesnutt addresses themes of slavery that led peonism based on the racial divide in relation to the integration of blood, the extremes of assimilation and militancy, and self-actualization. Chesnutt advocates for Negro or black negro suffrage, the precursor of the modern Civil Rights Movement, beginning as early as the turn of the 20th century up until the 1960s. However, Chesnutt initially hid behind his appearance as a white man and later presents himself as a mulatto, or an individual of African descent in America. In his mind, the presentation of assimilation was not a bad thing if it was going to allow African Americans more accessibility to the "American Dream". Assimilation of the generalized white American culture by Blacks would benefit Whites with a sense of a

broad kinship with individuals they shared a certain likeness to regarding culture, religion, sociopolitical aspirations, as well as actual ancestry.

However, the sacrifice of Blacks having to literally lighten their skins through genetics or cosmetics, or simply to adjust their speech, were synonymous with the roots of self-hatred and dislike for the original Afrocentric perspectives that existed within the ancestors brought over in chains to the United States. Moreover, Chesnutt shows in his own practice a disservice to his own African ancestors and, in fact, he exemplifies a consciousness that is in itself the Black Eurocentric Savior; still, he was not attempting to defend the oppressor or the white patriarchy, but he was suggesting a means of compromising Blackness in order to excel in a racially stratified society (Chesnutt; Fike 2-11; Homesland 228; Fanon).

Dave's Neckliss

The means by which a continued indoctrination of Africans takes place regarding Calibanistic discourse is apparent when Mars Dugal uses Dave to preach and model practices for other slaves regarding Eurocentric Christianity. Dave celebrates the opportunity as a personal accomplishment and potential means of uplifting his race to relieve their bondage. Yet, Dave becomes a symbol of how the Europeans were able to conquer the Africans psychologically through religion alone. Dave is the epitome of the Black Eurocentric Savior being a spokesman for the very system of religious perspective and persecution that maintain his status as a slave to Eurocentric culture, whether he was legally bound to servitude or manumitted (Chesnutt).

According to Fernandes' *Challenging Euro-America's Politics of Identity: The Return of the Native*, the idea Calibanic dialogue primarily is a means of controlling every aspect of black life. He suggests that this control is a means of the "Calibanic cuse, the linguistic tension at the core of the colonial dialectics, [which] participates in a 'monotopic hermeneutics' that draws national borders around languages, literatures, and cultures" (11). The control is for the benefit of serving Whites with a false sense of advantage over Blacks, who subjugate psychologically to Whites versus the Blacks who are self-aware and seek to maintain sovereignty. They seek this sovereignty even if it is solely mental versus religious, technological, sociopolitical, or educational. Within "Dave's Neckliss", Dave had long since forfeited his independence and path to self-actualization based on his perception that being a good Christina was synonymous with being docile and loyal to his oppressors for the reward of God's salvation (worshipping God, anthropologically as white). In order for Dave to receive his salvation as a Black Eurocentric Savior he must sacrifice his entire being defending the system that oppresses him in all fashions of his life (Blansett 1-54; Mojtaba, Turunen, and Bondas 398-405). What once was considered a form of survival regarding African captives mimicking their slave masters in order to appear to agree with the concept of Eurocentric Christianity became a path of salvation for black slaves such as Dave (Hyejin 83).

Generations later, many slaves believed that within the confusing and stratified cosmology of Eurocentric Christianity that the white God created slavery as an essential path for the Blacks to be saved. In other words, to be a black Christian, one had to be a good slave or if free, be subservient to Eurocentric society, agreeing to subjugation and

servitude to Whites; this is the complete horror and tragedy of the Black Eurocentric Savior. Chesnutt shows the same similarities continue throughout Chesnutt's time in books such as *The Marrow of Tradition*. Chesnutt's literature is foretelling, considering the fact that many racialized ideas and images of servile Blacks seeking acknowledgment by Whites, based on self-subjugation to racist Eurocentric values, remain throughout Western and American culture specifically in religious perspectives, culture, education, politics, commerce, and a media (Hyejin 83; Sivils 83-93).

The Wretched of the Earth, Black Skin, White Masks, The Dying Colonialism

A major point of disagreement among Fanon and Chesnutt is the concern about assimilation. True, both Fanon and Chesnutt, in their particular times, cultures, areas of literature (one being fiction, the other being nonfiction), address the concepts necessary to bring peace for African people around the world. In numerous ways, assimilation has become a point of success in the United States, based on the fact that African Americans continue to be seemingly disconnected from their African roots unlike Caribbeans or other members of the African diaspora throughout the world, whether they be in South America, Europe, or Canada. However, among cultures such as those in northern, western, eastern, and even southern Africa, the key elements of assimilation were not as easy to draw upon among the populations such as sub-Saharan black Africans unlike the Arabic, Asiatic Africans in the north (Schitt-Kilb 90-101; Walsh and Downe 204-211; Chesnutt).

Nevertheless, Fanon warned that assimilation and its extremeness led to a certain hypersensitivity concerning the interaction between Whites and Blacks in which Blacks

felt a certain level of pressure or stress to perform and prove themselves as equal to Whites. This proof was solely through blacks means to mimic white (European or Caucasian) use of language, display of affluence, and many considerations of religious fervor directly connected to Eurocentric Christianity. In that sense, such Africans sacrificed Blackness for the sake of the oppressor's rewards or acknowledgement. Such campaigns for reward and acknowledgment explain why in the United States, Caribbean, and throughout Europe many Africans within their relative middle class and the middle class would physically attempt to alter their appearance to favor aesthetic values of Whites or present themselves in a fashion that was not synonymous with Afrocentric values or perspective but rather the concepts rooted in Eurocentrism (Erwin, Brotherson, and Summers, 2011).

Fanon warns that this is a sign of self-hatred and voluntary suppression and subjugation. In essence, Fanon is directly explaining what the Black Eurocentric Savior is on a global level and not simply on the level of national or regional concepts that Chesnutt addressed nearly 60 years earlier within the United States. Even with the indoctrination of education, Chesnutt aligns with DuBois considering how black children were initially instructed under the disabling nature of the public schools. The public school system as an institution related to Eurocentric sociopolitical stratification purposefully instructed African Americans with limited focus on investigation or interest in Afrocentric perspectives in America; rather the school systems, much like the church, are a religious system for indoctrinating black children for utilitarian purpose rather than

inheritance and development of American society for generations (Matias 231-236; Fanon; Finseth 1-20 Hackenberry 193-202; Matias 231-236)

One underlying theme which generates through thematic analysis is the comparison between Chesnutt and Fanon regarding assimilation. Chesnutt is a proponent of assimilation as a means to fully integrate Blacks and Whites in American culture. However, Fanon is an opponent of such assimilation, feeling that assimilation essentially undermines independent Black thought. Independent Black thought is synonymous with Blackness or Afrocentricity devoid of Eurocentric foundations. According to Fanon, Blackness is necessary for self-actualization among African people and generates respect from Whites to understand that Africans are a liberated and independent people, regardless of their origins in an integrated culture or within their own sovereign nations throughout the Caribbean or Africa (Fanon; Gordon).

Examples of Black Eurocentric Savior Imagery within Pop Culture from the 20th Century
to the Present

Amos 'n' Andy

The Black Eurocentric Savior remains within American culture not only as a sociopolitical or cultural phenomenon as it was previously viewed at the end of the Civil Rights Movement. Instead it continues to exist in the 21st century in entertainment that reaches back almost a hundred years. Originally, the TV show *Amos 'n' Andy* was a radio show with two white men portraying two black men, who were essentially comic in fashion but racial in function, regarding their purpose of entertaining Whites at the expense of Blacks. *Amos 'n' Andy* in many ways were representative of the Black

Eurocentric Savior, along with characters like Sapphire (a new stereotype of the time associated with an angry, combative, emasculating black woman) that created situations in which they were unable to contemplate a logical means of solving common problems that made Whites appear superior to them; thus, these characters were the proverbial butt of their own jokes (Correll and Gosden).

Good Times

In the 1970s, *Good Times* featured a black family who often experienced financial hardships, which was reflective of many people's economic plight in urban areas throughout the United States. However, with the character J.J. and his clownish catch phrase "dynamite!", he went from the young entrepreneurial urban artist of the series' initial plot to a seemingly clownish character who celebrated a combination of Black stereotypical characteristics with very little substance. Though popular, this undermined the original purpose of the show to present the struggles of urban African American families to an audience following the Post-Civil War, Post-Vietnam era during the 1970s (Evans, Lear, and Monte). While hardships were exhibited throughout the duration of the series. The storylines did not reflect the challenges of the urban family life as consistently once James Evans, the father, was killed off the show. The absence of the father in the home changed the dynamic of the morals on the show and weakened the intended message conveyed to the audience.

The Green Mile

Within movies from the 1990s to the present day, one specific movie *The Green Mile* (1999), featured a large, robust, black man as the protagonist, who is feared as a big

black buck but has the mind of a child. He has the supernatural ability to spread evil in the form of sickness out of a good person and into a bad person or simply to heal people of their sickness, manifested as carrion flies. However, his demeanor and overall approach to dealing with Whites does reflect a certain hypersensitivity of fear in which the Whites feel far more powerful in subjugating the protagonist as if he were simply a noble savage or docile slave on a plantation. Many viewers of all black and white backgrounds did not view the movie as a positive image of African Americans during the Great Depression (Darabont).

Get Out

Get Out (2017) is a recent film which presents the concept of the objectification of African Americans originally presented in slavery as a modern Gothic horror film. In the film, Blacks are auctioned off following a lobotomy period. There are numerous symbols of colonization apparent throughout the film, specifically appropriation of black stereotypes, Eurocentric saviors of black people, and psychological manipulation. Although this film won an Oscar in 2018, mixed reviews reflected that many people did not understand that the original intent of the movie was a dark comedy, purposefully presented to create a sense of tension within the viewer, despite race or gender, in order to illustrate the perpetual subjugation and objectification encountered by people of African descent, whether it be within sports, entertainment, the justice system, or sociopolitical efforts varying from gentrification to concepts of urban renewal (Peele).

Black Panther

Black Panther (2018) is a fictional film which proves to have parallel variables to the literary texts within this dissertation research. The film juxtaposes the Black Eurocentric Savior with the noble savage. The struggle between the two forces is reflective of the interminable battle between the autonomy and colonization. The main character, T'Challa/ Black Panther, proves to exemplify components exhibited in the Black Eurocentric Savior, as he initiates great pride and fortitude to protect Wakanda's natural resource of Vibranium, but he eventually succumbs to manipulation of his brethren and gives of his people, land, and natural resources for the betterment of Eurocentric society. His primary intention is to preserve the land, people, culture and legacy of Wakanda; however, through manipulation of Eurocentric influences heavily imposed in *Avengers: Infinity War* (2018), Black Panther converges into the epitome of the Black Eurocentric Savior when he allows war to bestow upon his land and people, which and who he initially strived to preserve and protect. His counterpart, Erik Killmonger, the intended antagonist in *Black Panther*, is the representative of the desire for sovereignty from subjugation. Killmonger's purpose is to provide liberation and prosperity to all people of African descent who proves to be oppressed by Eurocentric governance. His methods to retain prominence for people of African descent is reflective of Fanon's theory on the Algerian people in *The Wretched of the Earth*, which Fanon states that "decolonization...implies the urgent need to thoroughly challenge the colonial situation...the 'native' sector is not complementary to the European sector....There is no conciliation possible, one of them is superfluous" (4). The death of Killmonger reflects

the abovementioned quote, along with the demise of black liberation. *Black Panther* illustrates the continued growth of assimilation of Africans and people of African descent as a means of utilitarianism to nurture Eurocentric societies.

Black TV Evangelists

One surviving element of the Black Eurocentric Savior that permeates American culture, yet is seemingly accepted by both Blacks and Whites, is the concept of the black evangelist. Due to television and certain channels such as TBN, the black evangelist continues to perform and perpetuate certain stereotypes concerning the religious nature of African Americans serving yet again the white God (or going through the same rituals) yet less for the oppressor's rewards and more so for money itself. The association between black evangelist and their greed has been noted throughout the history of television, specifically Christian TV. A black evangelist again is connected directly to the slave preachers who were originally forced to preach in order to maintain a docile nature among supposedly-devoted black Christians. In other words, the black TV evangelist is the modern-day incarnation of the Black Eurocentric Savior. Modern examples of this are Creflo Dollar and TD Jakes.

Jay-Z's "The Story of OJ" and Decoded

Artists such as Jay-Z attempt to address a number of stereotypes that continue to permeate American culture, including those that exemplify the concept of the Black Eurocentric Savior. Jay-Z skillfully addresses elements of the Black Eurocentric Savior with his song and video "The Story of OJ" featured on his cd album *4:44*. Moreover, Jay-Z addresses many of the elements that enable the modern Black Eurocentric Savior to

continue to be apparent within society in his book *Decoded*. Both projects address the fact that there are a number of African Americans who themselves continue to be agents of the white patriarchy, whether it be through religious endeavors to promote Eurocentric Christianity at the expense of blacks relinquishing their Afrocentricity in order to receive salvation by a white God, or blacks such as OJ Simpson who feel that they are somehow accomplished above all others and escape the notion that Eurocentric society still will view him as an oppressed (or soon to be oppressed) person of color. Regardless of fame and fortune, Jay-Z addresses the fact that African Americans will remain persecuted by racist elements of American society, specifically the black man (Jay-Z).

Implications of the Study

The implications for the study are that throughout American history there has been a concerted effort by the remaining white patriarchy for the sake of white privilege and through the means of white domination to continue to perpetuate key stereotypes that reflect the involuntary utilitarian use of African Americans. Within every aspect of American culture, from commerce to education to the justice system, there have been points of controlling certain racial groups, religious groups, and the female gender in order to maintain a socially-stratified society in which a specific demographic maintains control, not only through overt means but seemingly through covert means, whether it be through the Christian religion or modern American entertainment. There are a number of remaining questions concerning the extent of the perpetuation of the Black Eurocentric Savior throughout not only American culture but cultures worldwide, and the continued

depiction of the African as a servile individual devoid of independent thought and self-determination.

Recommendations for Future Study

Recommendations for future study include further research concerning the number of stereotypes that have been developed throughout American history from the Colonial era to the Pre-Colonial era. During this time span, Europeans began to engage a number of cultures throughout the world such as indigenous Americans, Asians, Africans, indigenous Australians, and people of Oceania. With these actions in mind, it must be noted that Europeans sought to address their needs throughout the world by manipulation such as “divide and conquer,” solely for commercial game; therefore, the focus must always be on the endgame of sociopolitical, religious, and cultural developments in which Whites challenge the liberation and self-definition of others in order to gain control over people of color and manipulate them for specific Eurocentric needs. Further study would be to discover even greater examples of this phenomenon beyond just African Americans but related African people, as well as other people of color throughout the world, who have suffered under the woes of colonialism beyond the woes of slavery or involuntary servitude alone.

Final Thoughts

The Black Eurocentric Savior is not original to the United States; however, its impact as an icon is recognized as a foundation upon which Whites defined the Africans and their experiences in the Americas, the Caribbean, and throughout Africa itself. Unfortunately, due to the destructive detachment of Blacks by Whites in the Caribbean,

and especially the United States, the Black Eurocentric Savior has become a representative of the misfortune that took place namely in the African American community and became a source of self-identity for many African Americans erroneously attempting to cope with the fear for survival and later the fear for salvation. This fear was under the false pretense that by associating with their oppressors and attempting to align the oppressed people's values within an oppressive system that somehow such individuals would gain relief and peace versus the feared outcomes of Africans who resisted the entrapment of Eurocentric Christianity. However, the modern-day psychological pangs of the Black Eurocentric Savior are still evident based on the perpetuation through numerous institutions within the United States such as entertainment, education, sociopolitical movements, housing, the justice system, and the very sense of cultural freedom that many African Americans remain oblivious to and yet victims of... The Black Eurocentric Savior.

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